



February 18 7:30 pm

“A Portrait of David Hockney”

a slide lecture by Peter Goulds, Director,
L. A. Louver Gallery, Los Angeles,
Admission: \$5.00, students \$3.00

March 4, 12 noon

Gallery tour with Ellen Ekedal, Director,
Laband Art Gallery

A fully illustrated catalogue designed
by the artist will accompany the exhibition.

The exhibition continues through March 14, 1987

The Fine Arts Advisory Board
of
Loyola Marymount University
cordially invites you
to a reception
in celebration of the opening
of the exhibition

DAVID HOCKNEY
PORTRAIT DRAWINGS
1966-1984

Thursday, January 29, 1987
from 7-9 pm

Laband Art Gallery
Loyola Marymount University





"WELL III," 1985
h, edition 80
e inches

"BROOK HOPPER," 1976
lithograph, edition 92
38 x 28 inches

DAVID HOCKNEY

A SELECTION OF PRINTS

JUNE 24-JULY 22, 1989



RICHARD GREEN GALLERY

834 NORTH LA BREA • LOS ANGELES, CA 90038 • (213) 460-2924



"RED FLOWERS AND GREEN LEAVES,
SEPARATE, MAY 1988"
Diptych, color handmade print, edition 70
14 x 17 inches



Henry 1976, 1976, lithograph, 14x12 inches.

David Hockney: Travels with Pen, Pencil and Ink
Portland Center for the Visual Arts, April 3-May 14, 1978

HOCKNEY, DAVID

LIBRARY

JAN 31 1986

LOS ANGELES COUNTY
MUSEUM OF ART

AMARYLLIS IN VASE

1985 50×36 inches, 10 color lithograph on TGL white handmade paper

Printed and published by Tyler Graphics Ltd.

© David Hockney / Tyler Graphics Ltd. 1985



DAVID HOCKNEY

New Color Lithographs

May 1985



TYLER GRAPHICS LTD.

P.O. Box 294, Bedford Village, N.Y. 10506

(914) 234 - 9446



Gregory.

Los Angeles

March 31st

1922

67+

HOCKNEY, DAVID

The Philbrook Museum of Art
Membership Office
P.O. Box 52510
Tulsa, Oklahoma 74152

Non-Profit Organization
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PAID
Permit No. 836
Tulsa, Oklahoma

LOS ANGELES CITY MUSEUM OF ART Y
RESEARCH LIBRARY
5905 WILSHIRE BLVD
LOS ANGELES CA 90036

S

Three Great Ways to See Hockney

Sunup, Twilight, and High Noon Workshops. Join us on Saturdays throughout the exhibition for a series of wonderful adult photography and drawing workshops led by professional artists. July 16 and 23 at 7:00 a.m.; July 30 and August 6 at noon; August 13 and 20 at 7:00 p.m. Free. Enrollment is completely flexible — come for one, or come for all. But please call to reserve space: 749-7941, Tuesday-Friday, between 9:30 and noon. Ask for RoShelle. Or use the mailable form in the current members' bulletin.

Meet the Artist on Videotape. Hear Hockney talk about his photography in the 55-minute color video "David Hockney," on view in the gallery throughout the exhibition.

Take a Sunday Tour. Join a Docent any Sunday at 2:00 in the Great Hall for an informed and casual introduction to the exhibition.

The exhibition is made possible by Facet Enterprises, Inc., the State Arts Council of Oklahoma, and the National Endowment for the Arts.

It continues through August 21.

You are cordially invited
to a Members-Only Preview
of the Special Exhibition

Photographs by David Hockney

Saturday, July 9, 1988
from 6:00 to 8:00 p.m.

at The Philbrook Museum of Art
2727 South Rockford Road

WINE AND HORS D'OEUVRES

INVITATION ADMITS TWO:
KINDLY PRESENT FOR ADMITTANCE

R. S. V. P.
BY JULY 5 WITH ATTACHED CARD

LESLIE SACKS FINE ART



Celia In A Wicker Chair, 1974

DAVID HOCKNEY

FOUR DECADES OF SELECTED GRAPHICS

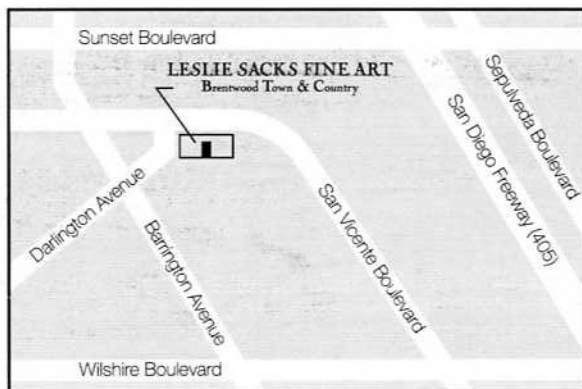
September 13 - October 18

LESLIE SACKS FINE ART

Brentwood Town and Country
11640 San Vicente Boulevard
Los Angeles, California 90049

Phone: (310) 820-9448 FAX (310) 207-1757

ADDRESS CORRECTION REQUESTED



TUESDAY TO SATURDAY, 10 AM - 6 PM

VALIDATED ON-SITE PARKING

HOENNEY, DAVID

ARTIST'S FILE

Bulk Rate
U.S. Postage
PAID
Permit No. 1839
Oxnard, CA



9-1*****3-DIGIT 900

MS. CAROL ELIEL, CURATOR

L.A.C.M.A.

5905 WILSHIRE BLVD

LOS ANGELES CA 90036-4597



Likeness

Recent Portrait Drawings

by David Hockney

APRIL 26 – JUNE 4, 2000

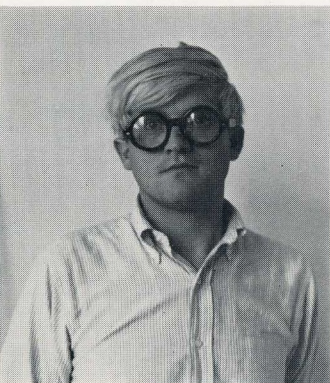
UCLA **HAMMER** MUSEUM

This exhibition was made possible through the generosity of Merle and Jerry Measer.

David Hockney, *Maurice Payne. Los Angeles. 11 September 1999 (detail)*, 1999. Pencil on gray paper using a camera lucida. © David Hockney. Photo: Steve Oliver.



The room, Manchester Street 1967 96 x 96 in



David Hockney Born Bradford 1937

Photograph by Peter Schlessinger



The room, Tarzana 1967 96 x 96 in

David Hockney

A splash, a lawn, two rooms, two stains, some neat cushions and a table . . . painted

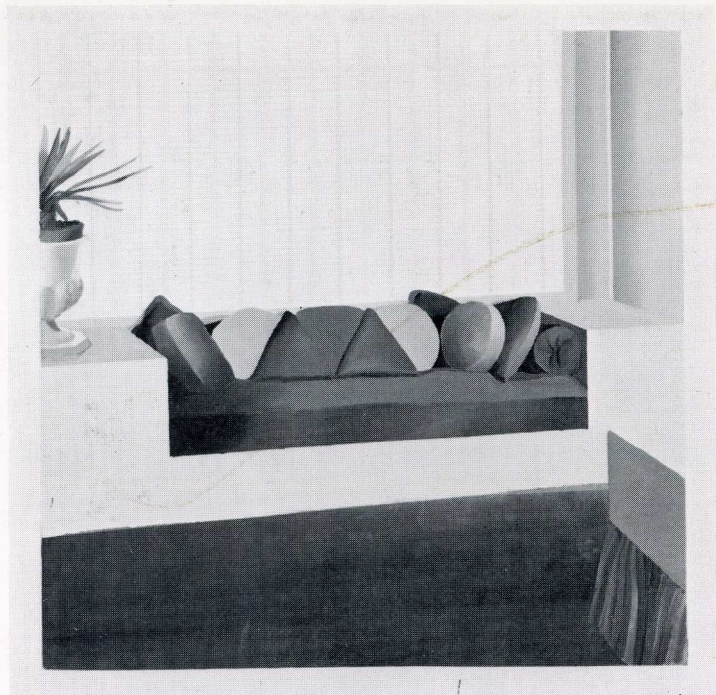
Private view 3-6 Thursday 18 January

Exhibition from 19 January 1968

Mondays-Fridays 10-5.30

Saturdays 10-1

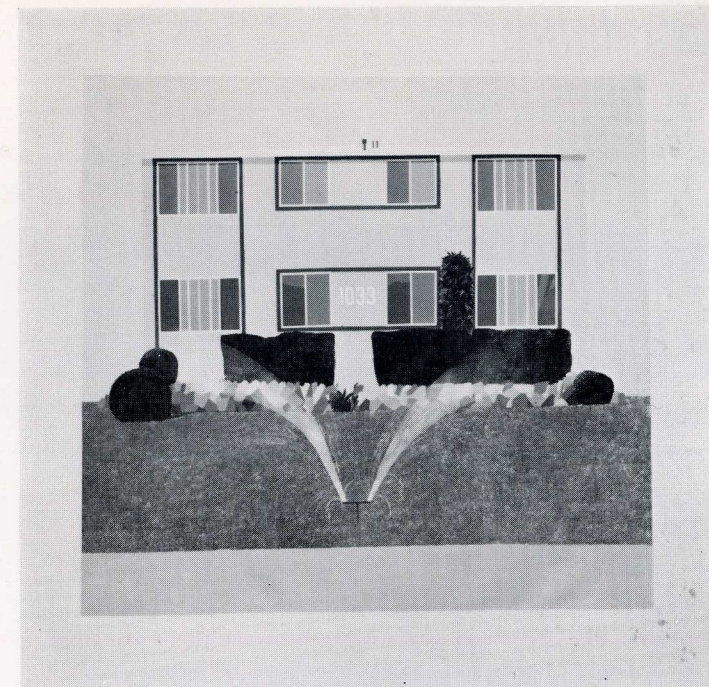
Kasmin Limited
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London W1
Telephone: 01-629 2821/2



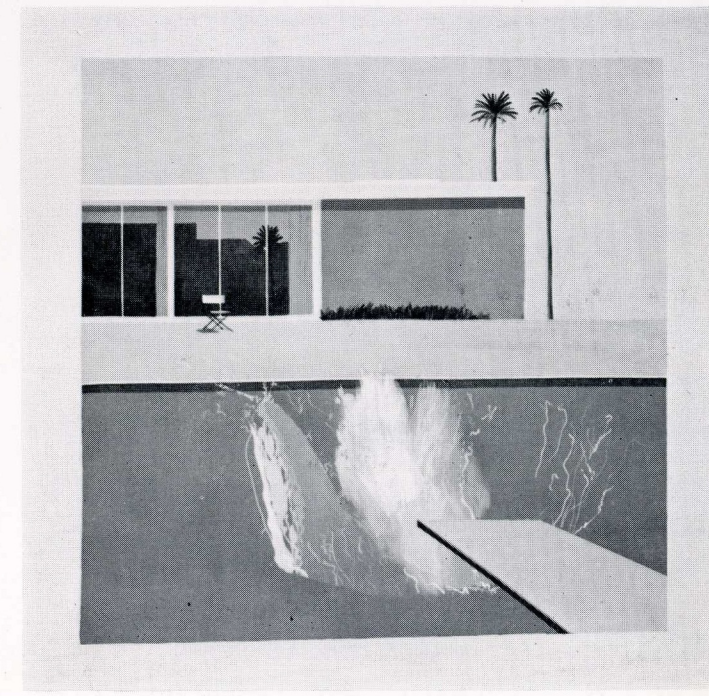
Some neat cushions 1967 62 × 62 in



A table 1967 60 × 60 in



A neat lawn 1967 96 × 96 in



A bigger splash 1967 96 × 96 in

Broxton Gallery

**69 N. La Cienega Blvd.
Los Angeles,
California
90069**

**213
657 3638**

**David
Hockney**

**color
photographs**

**Hans
Namuth**

**portraits
of artists**

**November
13 -
December
11
1976**

DAVID HOCKNEY

New Color Lithographs

FIVE STILL LIVES

A new portfolio of 20" x 24" Polaroid Photographs

ROBERT CUMMING

BETTY HAHN

ROBERT FICHTER

VICTOR SCHRAGER

WILLIAM WEGMAN

SEPTEMBER 5-30

Opening Friday, September 5, 7-10 p.m.

**NEIL G. OVSEY
GALLERY**

3814 Ventura Blvd., 2nd Floor • Sherman Oaks, California 91423 • (213) 788-5382



♦ LARGE LITHOGRAPHS ♦

DAVID HOCKNEY

ELLSWORTH KELLY

JAMES ROSENQUIST

GALLERY HOURS: M-F 9:30-5:30

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APR 2 1982



ART RESEARCH LIBRARY
LOS ANGELES COUNTY MUSEUM
OF ART
5905 WILSHIRE BOULEVARD



**DAVID
HOCKNEY**

New Lithographs

**TOM
WESSELMANN**

Hand Colored Embossings

SEPTEMBER 12 - OCTOBER 31

Opening Reception Wednesday, Sept. 12
7:00 P.M. - 10:00 P.M.

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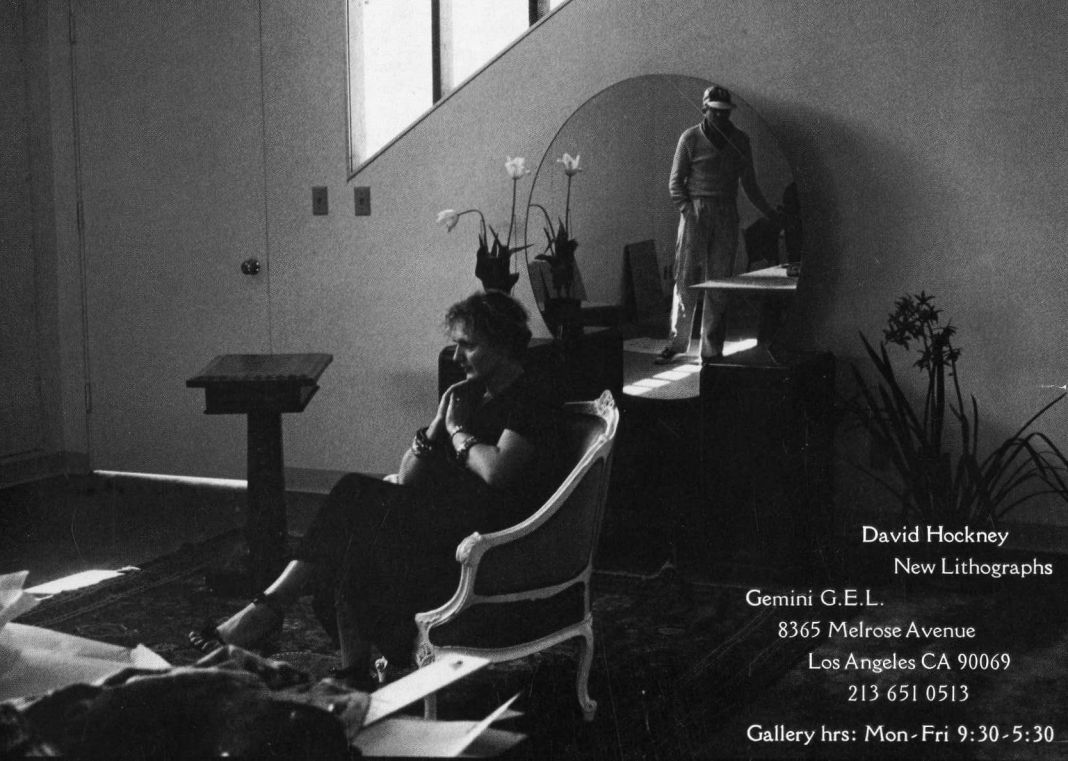
ONE-MAN



Stephanie Barron
L.A.C.M.A.
5905 Wilshire Blvd.
Los Angeles, Ca 90036

OCT 20 1979

LOS ANGELES COUNTY
MUSEUM OF ART



David Hockney
New Lithographs

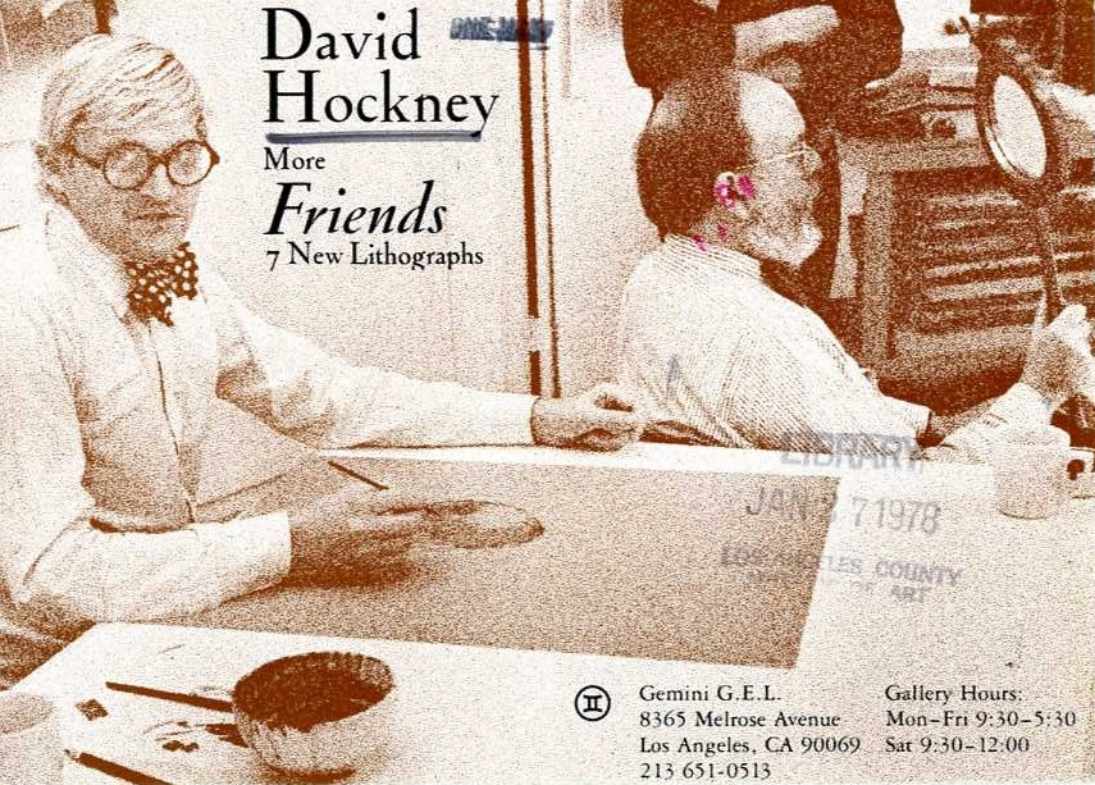
Gemini G.E.L.

8365 Melrose Avenue

Los Angeles CA 90069

213 651 0513

Gallery hrs: Mon-Fri 9:30-5:30



David Hockney

More

Friends

7 New Lithographs



Gemini G.E.L.
8365 Melrose Avenue
Los Angeles, CA 90069
213 651-0513

Gallery Hours:
Mon-Fri 9:30-5:30
Sat 9:30-12:00

BARBARA KRAKOW GALLERY

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10 Newbury Street

David Hockney
Portraits

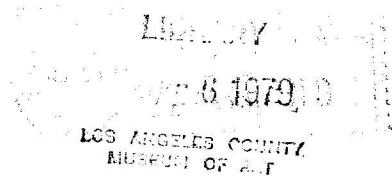
June 15—
July 27, 1985

Opening: 3–5 pm
Saturday, June 15



THE ACROBAT, 1964 17 3/4" x 22 3/4"
Aquatint etching, Edition 15

ONE-MAN

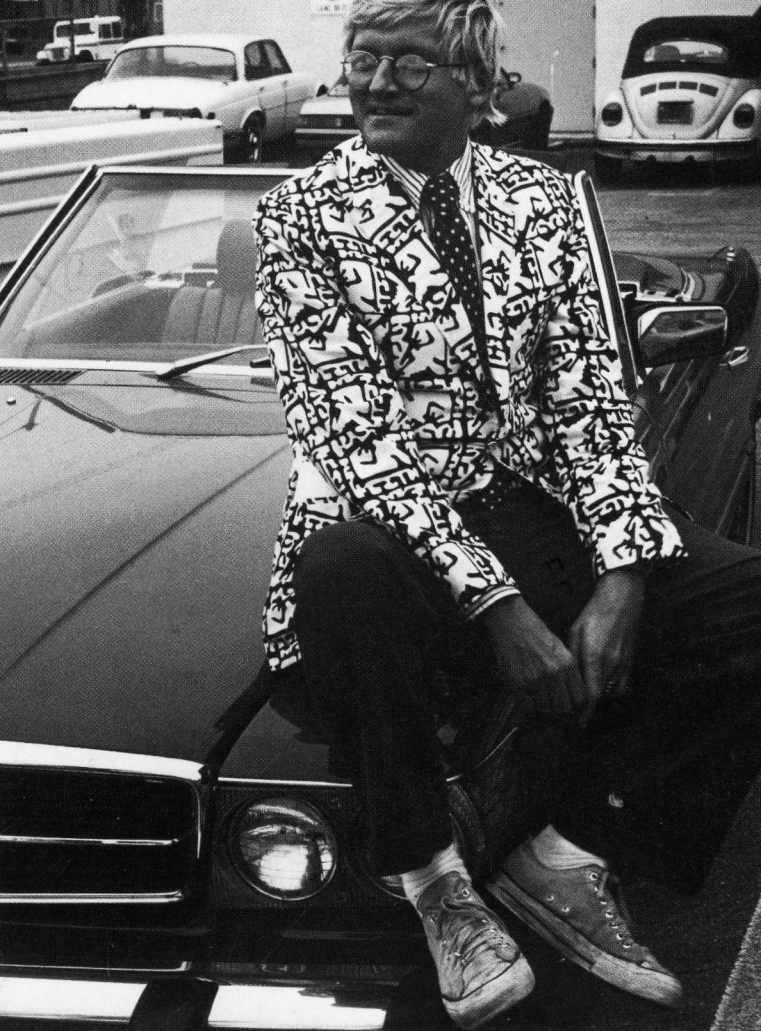


Los Angeles County
Museum of Art
5965 Wilshire
L.A., CA. 90036

DAVID HOCKNEY

NOVEMBER 13—DECEMBER 29, 1979

FG FOSTER GOLDSTROM FINE ARTS
257 GRANT AVE., SAN FRANCISCO, CA 94108 415/788-5535



DAVID HOCKNEY AT GEMINI

Photo: Sidney B. Felsen

HOCKNEY, DAVID

NEW ETCHINGS

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OF ART
5905 WILSHIRE BLVD
LOS ANGELES, CA 90036
LIBRARY

DEC 21 1984

LOS ANGELES COUNTY
MUSEUM OF ART

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LOS ANGELES 90069 • 213 651-0513

GALLERY HOURS: M-F 9:30-5:30 SAT. BY APPOINTMENT



Padiglione d'Arte Contemporanea
di Milano

Accademia di Belle Arti
di Brera

David Hockney

fotografo

Mostra organizzata dal
Centre National d'Art et de Culture
Georges Pompidou
Musée National d'Art Moderne di Parigi

INVITO

Mercoledì 7 settembre 1983, ore 18.00

ACCADEMIA DI BRERA
AULA MAGNA
via Brera 28

dall'8 settembre al 9 ottobre

orari: 9.30-12/14.30-17.30
domenica: 9.30-13.30; chiuso il lunedì

LIBRARY

SEP 9 1983

L'Assessore alla Cultura
Guido Aghina

Il Sindaco
Carlo Tognoli

LOS ANGELES COUNTY
MUSEUM OF ART

Il Direttore dell'Accademia
Andrea Cascella

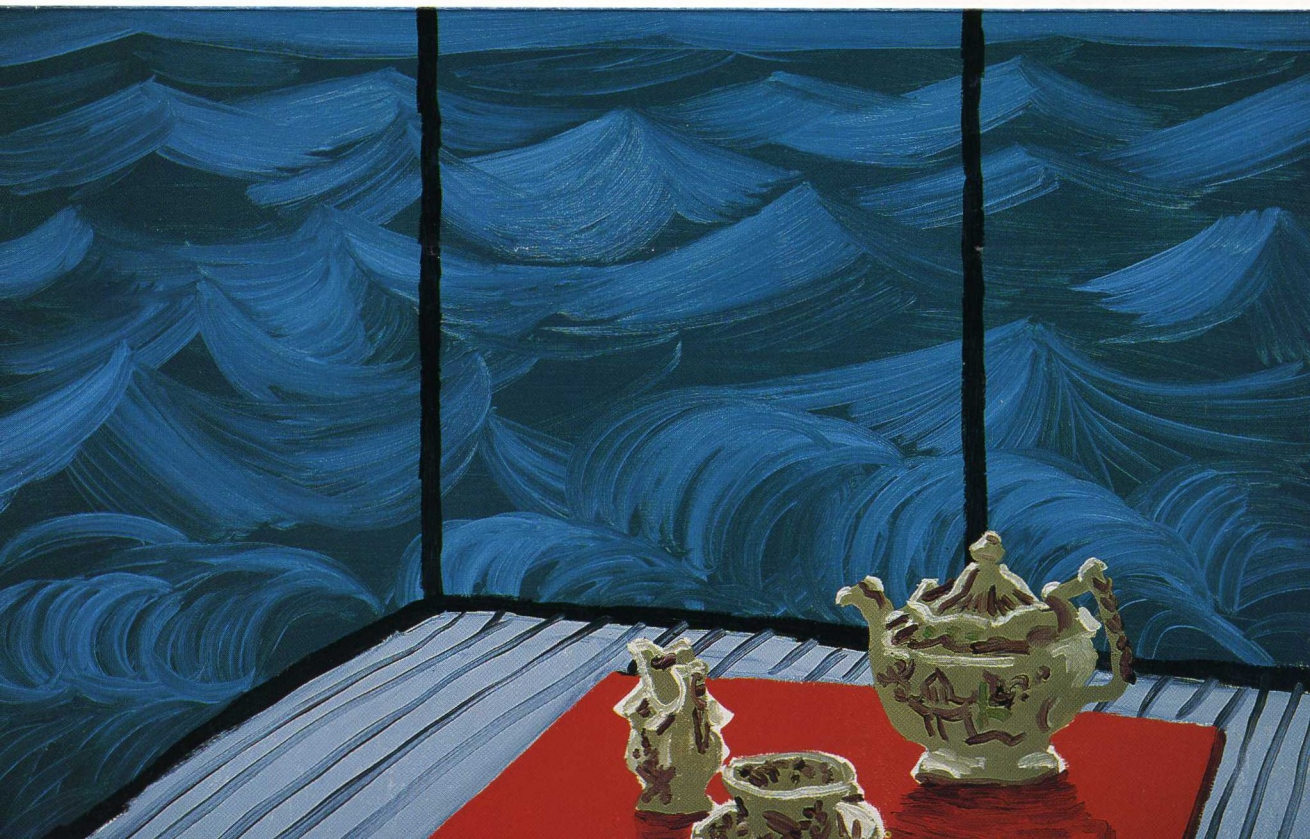
David Hockney

Bilder + Graphik

Einladung zur Eröffnung
in der Kestner-Gesellschaft
Hannover, Warmbüchenstr. 16
am 22. Mai 1970, 20 Uhr

Die Ausstellung dauert bis
21. Juni 1970

HOCKNEY, DAVID



DAVID HOCKNEY

S O M E N E W P I C T U R E S

February 7- March 19, 1990

The Board of Trustees and Director Fritz Frauchiger
cordially invite you to a Members Opening Reception on

Tuesday, February 6, 1990 7:00-9:00pm

There will be NO PARKING at the Museum.

Please park at Roosevelt High School
corner of Mott-Smith Drive and Nehoa Street.
Shuttles will transport you to and from the Museum.

THE CONTEMPORARY MUSEUM

Honolulu, Hawaii

526-1322

This exhibition has been sponsored by a grant from The Honolulu Advertiser.

JIM DINE

NEW YORK, NY
FIVE
1983

DAVID HOCKNEY

WORKS ON PAPER

8 MAY - 3 JUNE

PATRICIA HEESY GALLERY
50 W 57 STREET NY NY 10019 212 245 1420

David Hockney

PRINT RETROSPECTIVE

OCTOBER 18 - NOVEMBER 28

CATALOGUE AVAILABLE

Knoedler

LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

21 East 70th Street New York 628-0400

OCT 12 1973

David Hockney

20 Photographische Bilder
20 Photographic Pictures

2. April–24. Mai 1977
April 2nd–May 24th, 1977

LIBRARY

JAN 4 1980

LOS ANGELES COUNTY
MUSEUM OF ART

Wir würden uns freuen,
Sie zur Vernissage am
Freitag, 1. April 1977
zwischen 18–20 Uhr
begrüssen zu dürfen

*You are cordially invited
to attend the opening on
Friday, April 1st, 1977
from 6 p.m. to 8 p.m.*



Galerie André Emmerich
Tödistrasse 40, CH–8002 Zürich
Telefon 01/25 03 00

Dienstag bis Freitag 10–18 Uhr
Samstag 10–16 Uhr

DAVID HOCKNEY

▼ Marvin Spohn
Lecture Series

▼ David Hockney
will speak on
photography

▼ Sunday,
August 14, 1983
4:15 p.m.
(all seats reserved)

▼ The Oakland
Museum Theater
1000 Oak Street
Oakland, California



The Oakland Museum
1000 Oak Street
Oakland, California 94607

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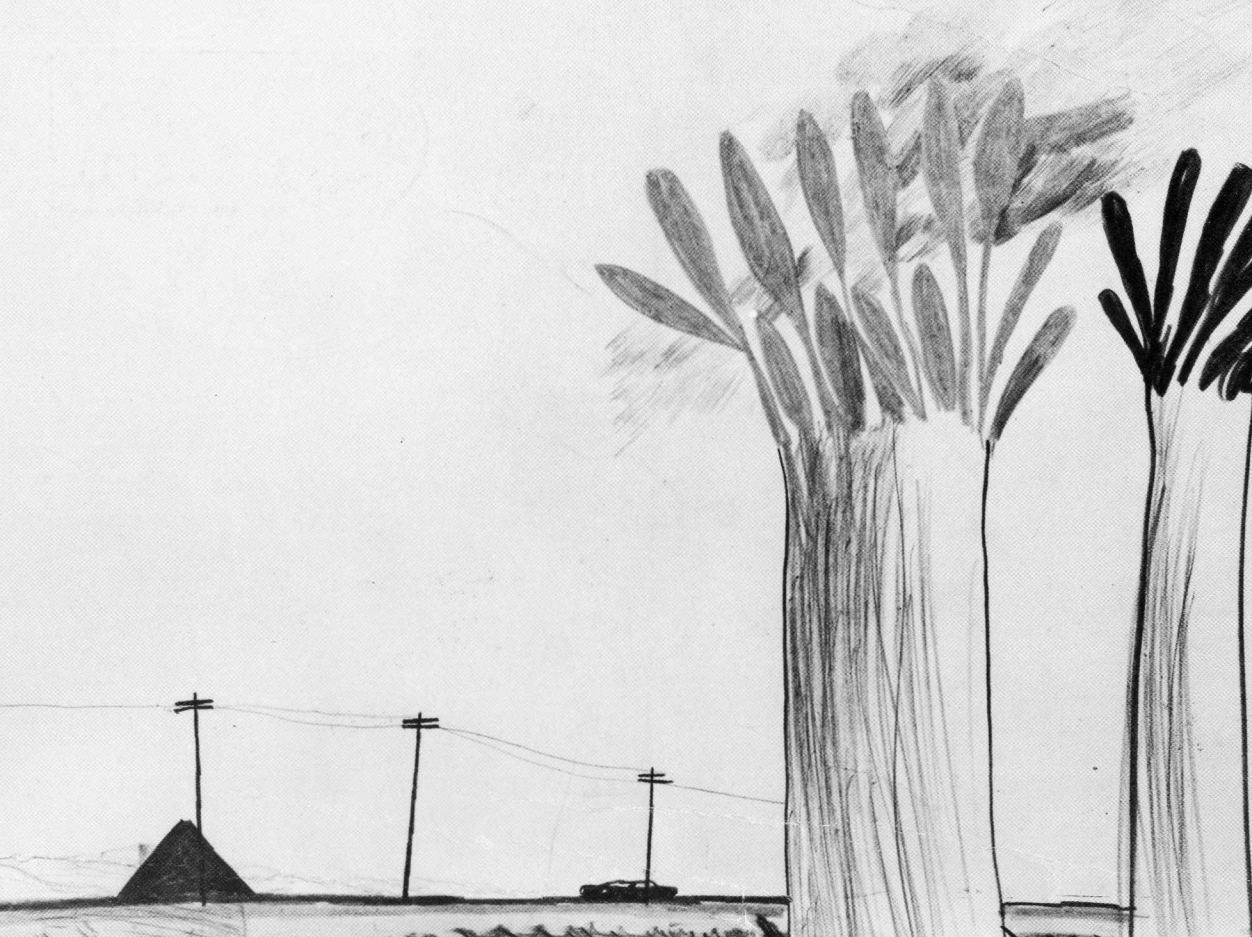
- ▼ Marvin Spohn Lecture Series
DAVID HOCKNEY
will speak on photography
- ▼ Sunday, August 14, 1983
4:15 p.m., Museum Theater
Tickets: \$2.00 OMA Members, \$3.00 Others
All seats by reservation only
- ▼ To make reservations beginning August 1,
telephone (415) 273-3005 (ext. 23). Tickets
will be held at Lecture Desk, 1st Level, Museum
Entrance until 3:55 p.m. Sunday, August 14, or
arrangement may be made to pick them up at
Museum Bookstore.
- ▼ This lecture series honoring Marvin Spohn
(1934-1976), a California graphic artist, is
funded by a friend of The Oakland Museum
Art Department.
- ▼ Prior lectures in the series 1980-1982 were by:
Robert Johnson, Michael Smith, Maudette Ball,
Marcia Weissman and Joseph Goldyne.

L.A. COUNTY MUSEUM OF ART
5905 WILSHIRE BLVD.
LOS ANGELES, CA 90036

LIBRARY

AUG 12 1983

LOS ANGELES COUNTY
MUSEUM OF ART



DAVID HOCKNEY

Drawings and Selected Prints

September 9 through October 4, 1975

An illustrated catalogue with accompanying text
by John Loring is available upon request
\$5.00

Margo Leavin Gallery
812 North Robertson Boulevard
Los Angeles, California 90069

ONE-MAN



LOS ANGELES CNTY MUSEUM
ATT MR MAURICE TUCHMAN
5905 WILSHIRE BLVD
LOS ANGELES CA 90036

LIBRARY

A Rake's Progress 1961-63
A Hollywood Collection 1965
Illustrations for Fourteen Poems from C.P. Cavafy 1966
Six Fairy Tales from the Brothers Grimm 1969
Weather Series 1973
The Blue Guitar 1976-77
And a selection of other prints by
David Hockney from 1961-1977

DAVID HOCKNEY

November 28-December 1978

L.A. LOUVER GALLERY

LIBRARY

DEC 15 1978

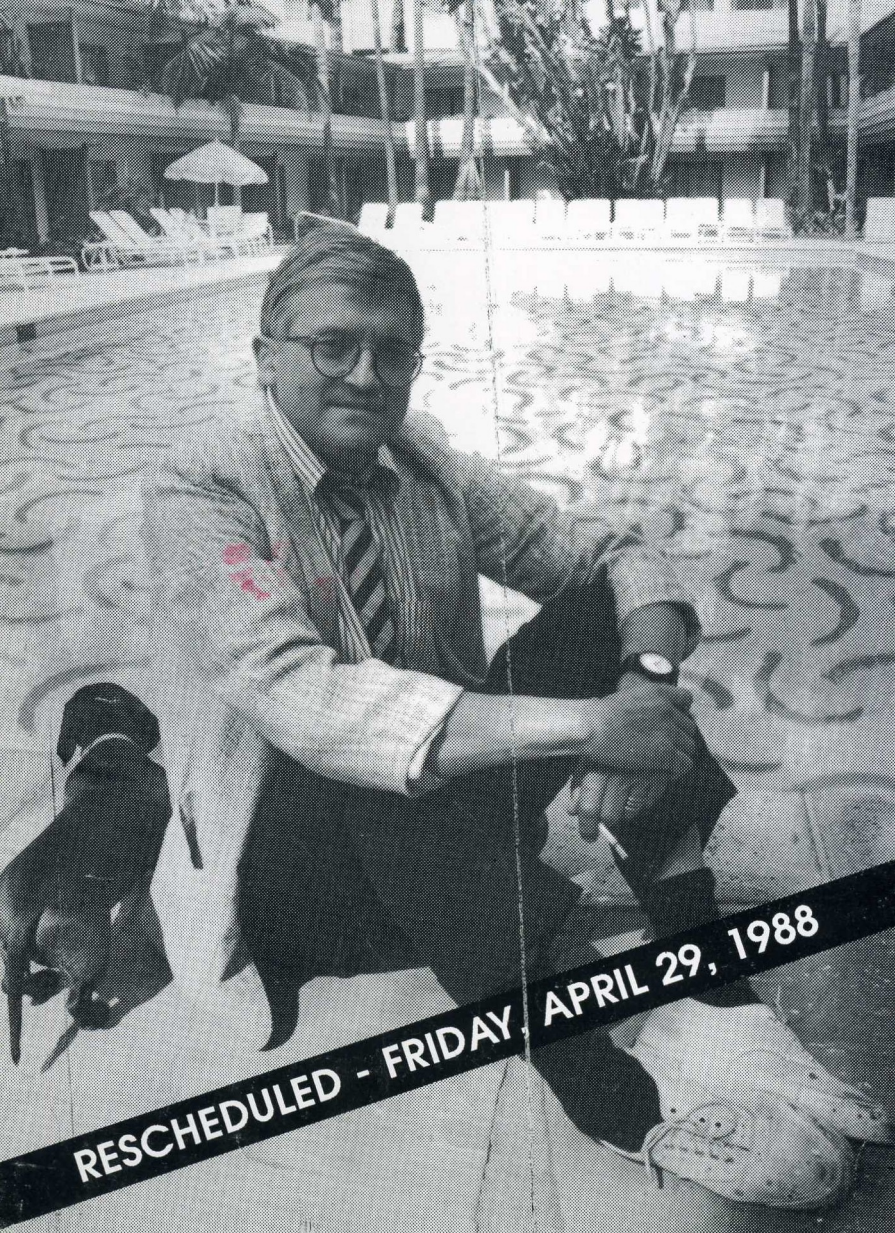
LOS ANGELES COUNTY
MUSEUM OF ART

55 North Venice Boulevard Venice California 902
Tuesday-Saturday 12 noon-6 pm (213) 396 6661

Reception:
Tuesday November 28 6-9 pm



Home: Etching and Aquatint 18" x 13" Six Fairy Tales From the Brothers Grimm



RESCHEDULED - FRIDAY, APRIL 29, 1988

THE HOLLYWOOD ROOSEVELT HOTEL

CORDIALLY INVITES YOU TO JOIN US IN TOASTING

MR. DAVID HOCKNEY

and ASSEMBLYMAN MICHAEL ROOS

and COUNCILMAN MICHAEL WOO

AT A CHAMPAGNE RECEPTION

Celebrating the Saving of our

David Hockney Swimming Pool

Friday, APRIL 29, 1988

5:00 to 7:00p.m.

POOLSIDE

R.S.V.P

(213) 466-7000 ext. 8104



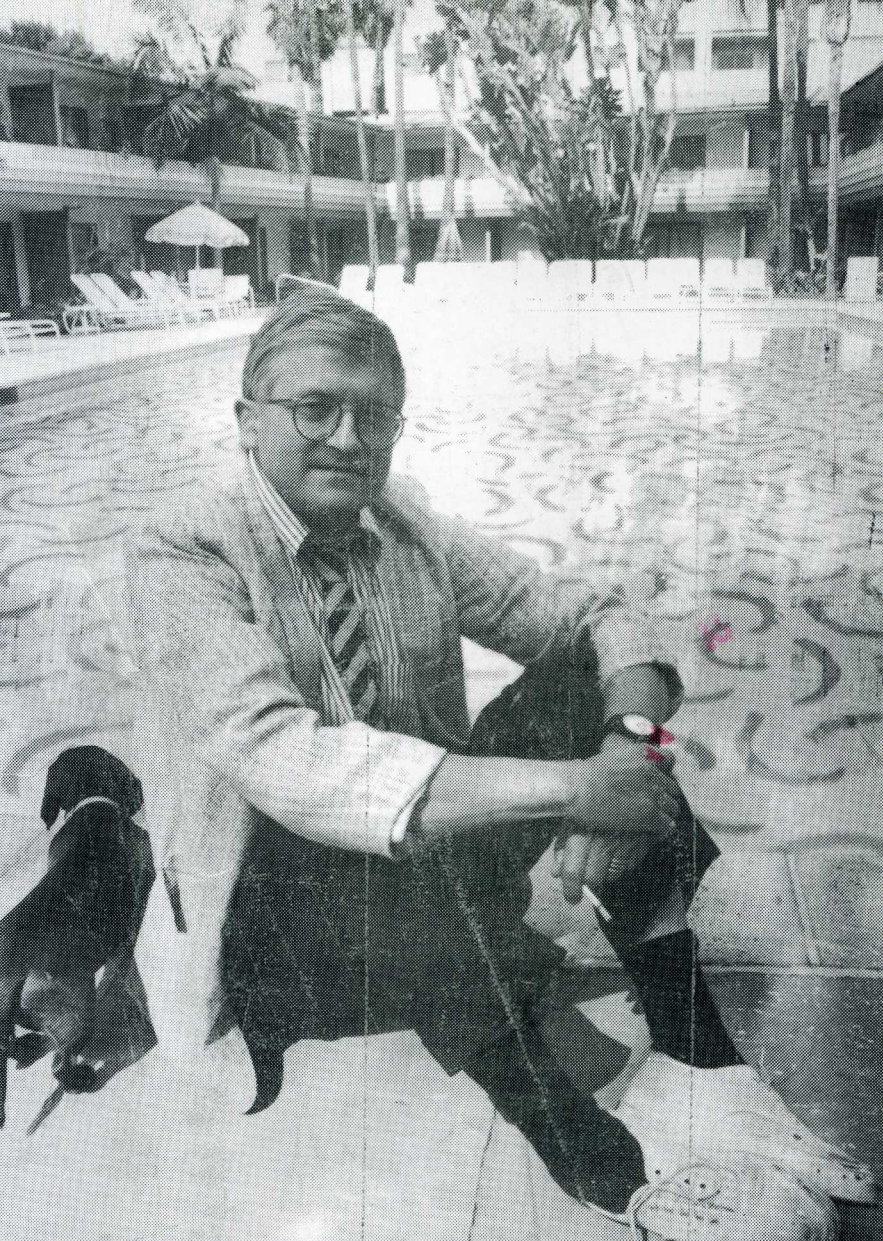
**HOLLYWOOD
ROOSEVELT HOTEL**

7000 Hollywood Boulevard



HOCKNEY, DAVID

*Mr. Maurice Suckman
L.A. County Museum of Art
5905 Wilshire Blvd.
L.A. Ca*



OUR DAVID HOCKNEY SWIMMING POOL HAS BEEN SAVED!

THE HOLLYWOOD ROOSEVELT HOTEL

CORDIALLY INVITES YOU TO JOIN US IN TOASTING

MR. DAVID HOCKNEY
and **ASSEMBLYMAN MICHAEL ROOS**

AT A CHAMPAGNE RECEPTION
CELEBRATING A VICTORY FOR ART

THURSDAY, APRIL 7, 1988

5:00 to 7:00p.m.

POOLSIDE



7000 Hollywood Boulevard
R.S.V.P.
(213) 466-7000 ext. 8104

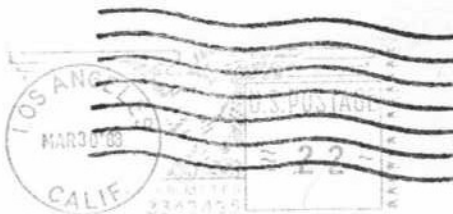


PHOTO: ANDREW GLASSMAN

*Mr. Maurice Suckman
Los Angeles County
Museum of Art
5905 Wilshire Blvd.
L.A., Ca
90036*



KNOEDLER GALLERY



Shoes, Kyoto 1983 photographic collage 44×39 ins

Kasmin

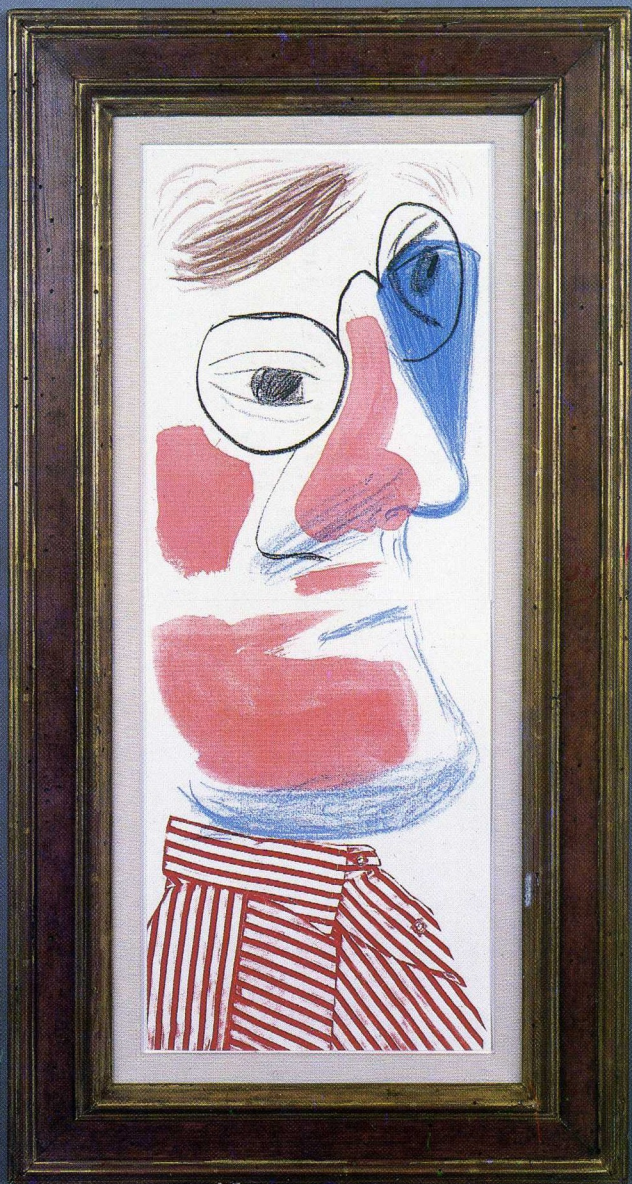
invites you to the private view of an exhibition of
New Work with a Camera

by

DAVID HOCKNEY

3–6pm Tuesday 5 July 1983
until end of August with a change halfway

22 CORK STREET LONDON W1 01-439 1096



KNOEDLER GALLERY

Kasmin invites you to an exhibition of
homemade prints by

DAVID HOCKNEY

from
9 December 1986

2 CORK STREET LONDON W1 01-439 1096

Anne Carnegie Edgerton
Assistant Curator,
Twentieth Century Art
Los Angeles County
Museum of Art
5905 Wilshire Blvd.
Los Angeles, Cal. 90036, U

© DAVID HOCKNEY

PRINTED MATTER

KNOEDLER GALLERY



Detail 'George Lawson and Wayne Sleep' 1982 composite polaroid portrait 54x30 ins

Kasmin
invites you to the private view of an
exhibition of portraits by

DAVID HOCKNEY LIBRARY

3-6 pm Tuesday 29 June 1982 **AUG 13 1982**

LOS ANGELES COUNTY
MUSEUM OF ART

22 CORK STREET LONDON W1 01-439 1096

David Hockney

New Work

Prints • Drawings • Paintings



December 5 to January 4, 1986

André Emmerich Gallery

41 East 57th Street, New York 10022 • Telephone (212) 752-0124

Preview Thursday, December 5 from 5 to 7 p.m.



Number one chair 1985-86 etching, lithograph 22 x 18 ½ ins

DAVID HOCKNEY

KNOEDLER GALLERY

Still lives and Interiors

Kasmin invites you to an exhibition of
etchings, aquatints and lithographs by

DAVID HOCKNEY

from

5 August 1986

2 CORK STREET LONDON W1 01-439 1096

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The Art Research Library
Los Angeles County
Museum of Art
5905 Wilshire Blvd.
Los Angeles, Cal. 90036
USA

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KNOEDLER GALLERY



'Hotel at Sian', 1981 Watercolour 14×17 ins

Kasmin

invites you to the private view of an exhibition of
drawings and photographs of China by

DAVID HOCKNEY

on the occasion of Thames and Hudson's publication of 'China Diary'

3–6pm Tuesday 2 November 1982

22 CORK STREET LONDON W1 01-439 1096

LANDAU-ALAN GALLERY

DAVID HOCKNEY

NEW PAINTINGS AND DRAWINGS

EXHIBITION OPENING MARCH 14

CONTINUING TO APRIL 8 1967

LANDAU - ALAN GALLERY

766 MADISON AVENUE

NEW YORK

LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

MAR 10 1967



SUNBATHER, 72 x 72 inches.

CATALOGUE

All paintings are dated 1967, and are painted in acrylic.

- 1 The Little Splash, 16 x 20 inches.
- 2 The Splash, 72 x 72 inches.
- 3 Portrait of Nick Wilder, 72 x 72 inches.
- 4 Hollywood Garden, 72 x 72 inches.
- 5 Sunbather, 72 x 72 inches.
- 6 Beverly Hills Housewife, diptych, 72 x 144 inches.
- 7 A Small Sunbather, 18 x 12 inches.
- 8 Four Different Kinds of Water, 4 canvases, each 12 x 8 inches.
- 9 A Lawn Sprinkler, 48 x 48 inches.
- 10 A Lawn Being Sprinkled, 60 x 60 inches.

A GROUP OF DRAWINGS.



The Perspective Lesson, 1985, lithography, Ed. 50, 30" x 22"

LIBRARY
FEB 07 1986
LOS ANGELES COUNTY
MUSEUM OF ART

David Hockney



Views of Hotel Well III, 1985, lithography, Ed. 80, 48½" x 38"

logue of exhibition

of Hotel Well I, 1985, lithograph, Ed. 75, 31¼" x 41"

of Hotel Well II, 1985, lithograph, Ed. 75, 25" x 32"

of Hotel Well III, 1985, lithograph, Ed. 80, 48½" x 38"

Acatlan: First Day, 1985, lithograph, Ed. 70, 29½" x 74"

Acatlan: Second Day, 1985, lithograph (2 parts), Ed. 98,
x 76"

Acatlan, Two Weeks Later, 1985, lithograph, Ed. 98 (2 parts),
x 74"

embroke Studio Chairs, 1985, lithograph, Ed. 98, 18½" x 22"

roke Studio with Blue Chairs and Lamp, 1985, lithograph,
, 18½" x 22"

roke Studio Interior, 1985, lithograph, Ed. 70, 40½" x 49½"

Dining Room, 1985, lithograph, Ed. 98, 32" x 40"

With Green Hat, 1985, lithograph, Ed. 98, 30" x 22"

elia, 1985, lithograph, Ed. 82, 30" x 21½"

rsation In the Studio, 1984, lithograph, Ed. 45, 24" x 29"

age of Gregory, 1985, lithograph, Ed. 50, 30" x 22"

erspective Lesson, 1985, lithograph, Ed. 50, 30" x 22"

ellis in Vase, 1985, lithograph, Ed. 80, 50" x 36"

David Hockney

Wider Perspectives Are Needed Now

An exhibition of recent lithographs

December 17, 1985 – January 18, 1986

L.A. LOUVER

55 North Venice Boulevard, Venice, California 90291
213/822-4955

Tuesday through Saturday 11–5 pm and by appointment

HOCKNEY, DAVID

MISS FILE

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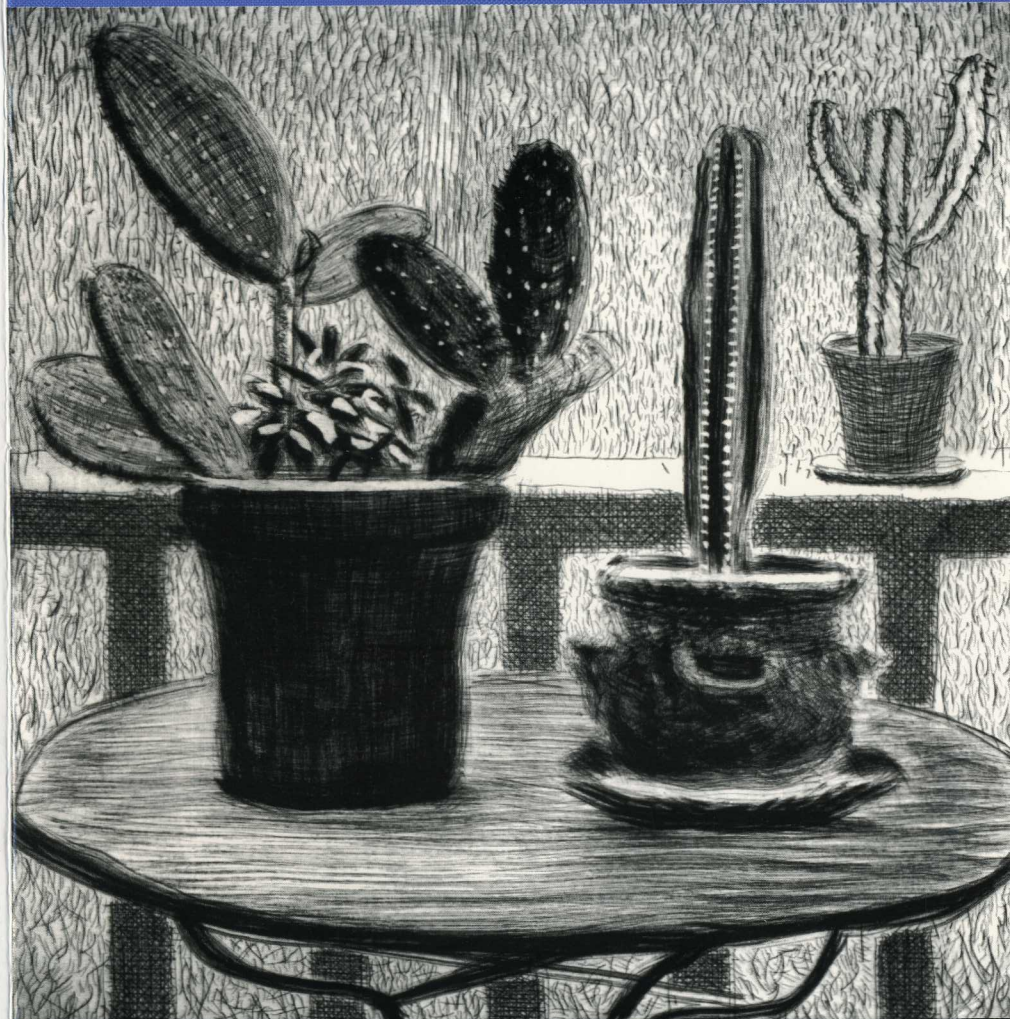
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member

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FAX 310 821 7529

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D A V I D H O C K N E Y

L | A | LOUVER

Recent Etchings

Published by David Hockney

SIGNED AND NUMBERED EDITIONS WITH ARTIST PROOFS AND A B.A.T.

1. *Van Gogh Chair (Black)*, 1998
Paper: 37 1/4 x 34 1/2 inches
Plate: 29 x 28 inches.
2. *Peonies in a Glass Vase*, 1998
Paper: 38 1/4 x 30 1/2 inches
Plate: 30 x 24 inches.
3. *Van Gogh Chair (White)*, 1998
Paper: 37 1/4 x 34 1/2 inches
Plate: 29 x 28 inches.
4. *Black Wire Plant*, 1998
Paper: 30 1/2 x 36 inches
Plate: 24 x 30 inches.
5. *Homemade Etching*, 1998
Paper: 38 1/4 x 30 1/2 inches
Plate: 30 x 22 1/8 inches.
6. *Wooden Stool with Block*, 1998
Paper: 36 x 26 1/2 inches
Plate: 29 x 20 3/4 inches.
7. *Chair with Book on Red Carpet*, 1998
Paper: 38 1/4 x 30 1/2 inches
Plate: 30 x 24 inches.
8. *Cacti on Terrace*, 1998
Paper: 37 1/2 x 34 1/2 inches
Plate: 29 x 28 inches.
9. *Red Wire Plant*, 1998
Paper: 30 1/2 x 36 inches
Plate: 24 x 30 inches.
10. *Steel Stool with Newspaper*, 1998
Paper: 36 x 26 1/2 inches
Plate: 29 x 20 3/4 inches.
11. *Brenda*, 1998
Paper: 44 x 30 1/2 inches
Plate: 34 1/4 x 22 inches.
12. *Soft Celia*, 1998
Paper: 44 x 30 1/2 inches
Plate: 34 1/4 x 22 inches.
13. *Maurice*, 1998
Paper: 44 x 30 1/2 inches
Plate: 34 1/4 x 22 inches.
14. *Brenda with Cigarette*, 1998
Paper: 44 x 30 1/2 inches
Plate: 34 1/4 x 22 inches.
15. *Dog Wall*, 1998
Set of 15 etchings on Somerset Textured
Soft White paper in varying sizes.

June 29 - August 28, 1999

D A V I D H O C K N E Y

Recent Etchings

Opening Reception

for L.A. International:

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HOCKNEY ≡

MAY 24 TO JUNE 28, 1985

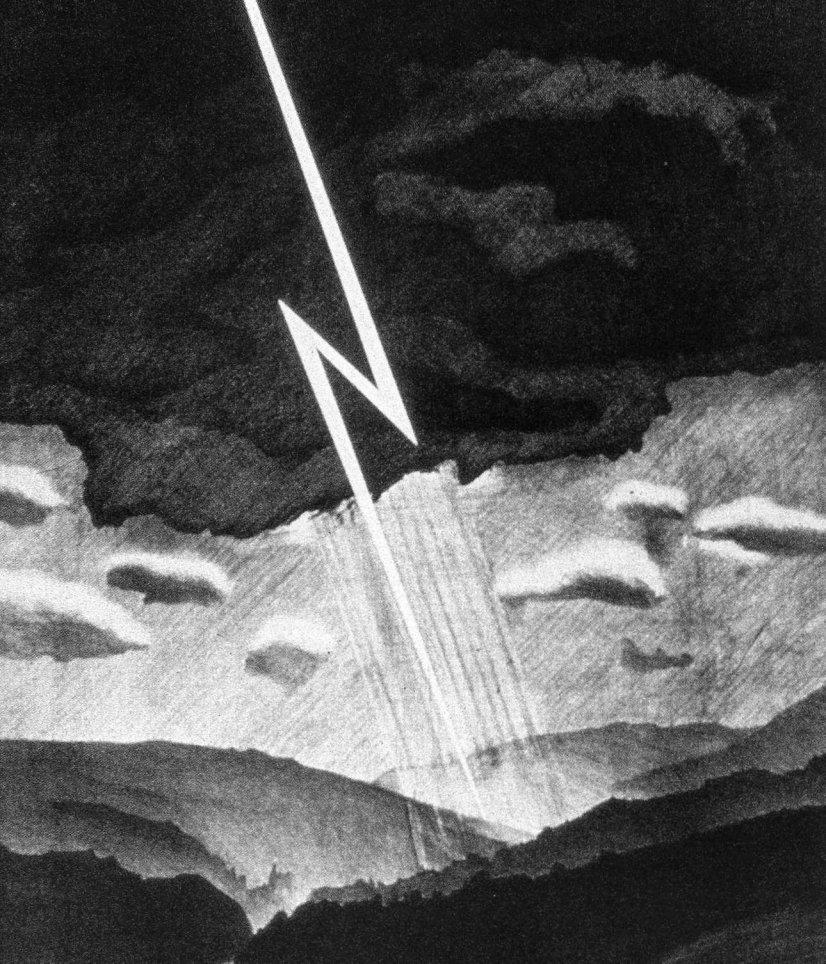
HOCKNEY, DAVID



OPENING RECEPTION
THURSDAY, MAY 23
6:00 TO 8:00 P.M.

Mr. Maurice Tuchman
Curator
Los Angeles County Mus.
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Los Angeles, CA 90036

Eugenia Cucalón Gallery



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David Hockney

VISIONS AND REVISIONS

.

January 8–February 26, 2000

Opening Reception: Friday, January 7, 6:00–8:00 P.M.

An exhibition catalogue will be available.

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ARTISTS FILE

David Hockney
England, b. 1937
Study of Water,
Phoenix, Arizona
1976

Colored crayon
15 ⁷/₈ x 17 ⁷/₈ in.
Private collection



david hockney

a drawing retrospective

SPACE,

TIME,

AND

MEMORY

Hitoshi Nomura

Japan, b. 1945

The Analemma '90—Forenoon

1990

Chromogenic-development (Ektacolor) print

44 1/4 x 44 1/4 in.

Hara Museum of Contemporary Art

David Hockney
England, b. 1937
*Study of Water,
Phoenix, Arizona*
1976
Colored crayon
15 7/8 x 17 7/8 in.
Private collection

Comprising a representative selection of works on paper from all phases of a career that has been celebrated internationally for more than three decades, this exhibition draws from the artist's collection and from public and private lenders around the world.

david hockney

The show focuses on the absolutely central role of drawing in Hockney's practice and contains more than 150 works executed with a variety of traditional media and also with the aid of new technology.

This exhibition was organized by the Hamburger Kunsthalle in association with the Royal Academy of Arts, London, and the Los Angeles County Museum of Art.

The Los Angeles presentation was made possible by BMW. Additional support was provided by Cecile Bartman and Beatrice and Philip Gersh through the Exhibition Benefactors Program.

The President and Trustees
of the Los Angeles County Museum of Art
cordially invite you to attend
a reception and viewing of the exhibitions

a drawing retrospective

We encourage you to use the complimentary parking available in the lot on the southeast corner of Wilshire Boulevard and Spaulding Avenue and in the center level of the garage on Ogden Drive. Please enter the museum through the Wilshire Boulevard entrance.

Please present this invitation for admission. It admits only two and is not transferable.

Wednesday, February 14.

Memory, and

n:

Wilshire Boulevard

Los Angeles County Museum of Art

21, 1996

This exhibition is an examination of the dramatic impact of photography on Japanese contemporary arts.

It presents over one hundred works created in the past twenty years by twelve Japanese artists, many of whom will be introduced to Western audiences for the first time. Few of the artists consider themselves conventional photographers, seeing themselves instead as painters, sculptors, or printmakers. Works in

Photography and Beyond in Japan:

the exhibition range from conventional prints to sculptural works and include formats that redefine the medium, including three-dimensional images and computer-synthesized pictures.

This exhibition was organized by the Hara Museum of Contemporary Art, Tokyo; Robert Stearns, guest curator. Its organization and international tour were funded by grants from the Nippon Foundation, AT&T, the Japan Foundation, the Japan/United States Friendship Commission, the Asahi Shimbun Cultural Foundation, and the Kao Foundation for the Arts, with additional support from Japan Airlines, Canon, and Fuji

Creative Co. This exhibition is presented under the auspices of the Japanese Consulate General in Los Angeles. Technical assistance was provided by the American Federation of Arts.

Wednesday evening, February 21, 1996
from seven until nine o'clock

Los Angeles County Museum of Art
5905 Wilshire Boulevard

Business attire

Space, Time, and Memory

Please reply by Wednesday, February 14.

David Hockney

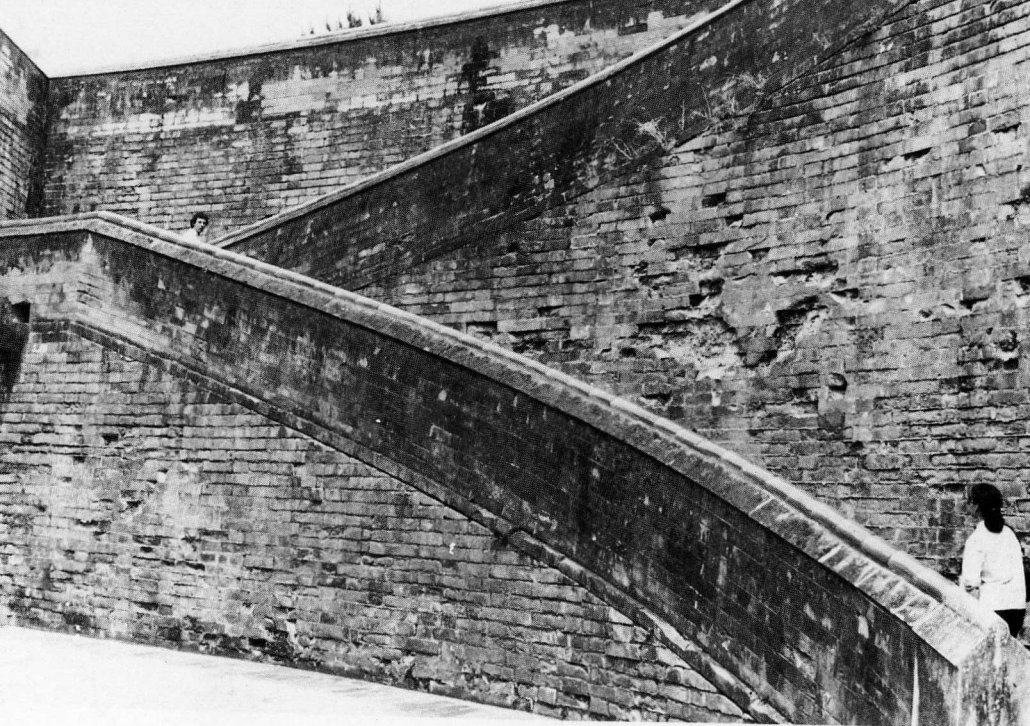
WITH *twenty-five dogs upstairs*

and some drawings of friends

7 APRIL - 6 MAY 19







David Hockney "Peking" 1981, 20 x 30 cm

from memory

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David Hockney

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David Hockney

NEW PAINTINGS

Flower, Chair, Interior

23 October—25 November 1989



David Hockney
Chair with a Mind of Its Own, 1988
oil on canvas, 68.8×67.8cm

NISHIMURA GALLERY

4-3-13 GINZA CHUO-KU TOKYO 104

LANDSCAPE

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DIDIER NOLET

JOANNA PINSKY

BRENT SPARLIN

LANDSCAPE

Curated by Lela Hersh & Ann Worthing

September 14 – October 16

Opening reception for the artists

Friday, September 14, 1984

5:00 - 7:30 pm

Gallery hours

Tuesday - Friday 10 - 5:30

Saturday 11 - 5

DAVID HOCKNEY

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Los Angeles County Museum

5905 Wilshire Blvd.

Los Angeles, Calif. 90036

LOS ANGELES COUNTY

Catalogue

"Jug on Table, March 1986," 8½" x 11"

"Still Life with Curtains, March 1986," 8½" x 11"

"Celia with Chair, March 1986," 8½" x 11"

"Two Red Chairs, March 1986," 8½" x 11"

"Two Red Chairs and Table, March 1986," 8½" x 11"

"Bowl of Fruit, April 1986," 11" x 8½"

"The Round Plate, April 1986," 8½" x 11"

"The Red Pot, April 1986," 14" x 8½"

"The Red Chair, April 1986," 11" x 8½"

"Black Plant on Table, April 1986," 22" x 25½" (6 panels)

"Waving, April 1986," 11" x 8½"

"Dancing Flowers, May 1986," 22" x 25½" (6 panels)

"Lemons and Oranges, May 1986," 8½" x 14"

"Ian and Heinz, June 1986," 8½" x 11"

"Growing, June 1986," 11" x 8½"

"Three Black Flowers, May 1986," 11" x 8½"

"The Drooping Plant, June 1986," 11" x 8½"

"Apples Pears and Grapes, May 1986," 8½" x 14"

"Grey Blooms, May 1986," 14" x 17" (2 panels)

"Red Blue and Wicker, July 1986," 11" x 8½"

"Mulholland Drive, June 1986," 11" x 17"

"Man Looking for His Glasses, April 1986," 8½" x 11"

"Self-Portrait, July 1986," 22" x 8½" (2 panels)

"Livingroom and Terrace, July 1986," 17" x 22" (2 panels)

"Walking, June 1986," 17" x 11"

"Landscape with a Plant, July 1986," 11" x 17"

"Green Grey and Blue Plant, July 1986," 17" x 22" (2 panels)

"Celia with Guest, July 1986," 8½" x 11"

"Man Reading Stendahl, July 1986," 14" x 8½"

"Flowers Apple and Pear on a Table, July 1986," 22" x 17" (4 panels)

"Red Blue and Green Flowers, July 1986," 28" x 8½" (2 panels)

"The Tall Tree, September 1986," 28" x 8½" (2 panels)

David Hockney

Home Made Prints

December 6, 1986 — January 3, 1987

You are cordially invited to attend
a reception for the artist

Friday, December 5, 7-9 pm

Valet Parking

L.A. LOUVER

55 North Venice Boulevard, Venice, California 90291

Tuesday through Saturday, 11 am-5 pm

David Hockney



Photo: Thomas P. Vinerz

Flowers Apple and Pear on a Table, July 1986, 22 x 17," Four panels

HOCKNEY, DAVID

L.A. LOUVER is pleased to announce

The current exhibition of *Home Made Prints* by David Hockney has been extended through January 17, 1987. A full-color illustrated catalogue of the exhibition is available at the gallery for \$15.

L.A. LOUVER

55 North Venice Boulevard, Venice, California 90291
213/822-4955

SYMPOSIUM ON CONTEMPORARY ART

Focus on David Hockney

Leo S. Bing Theater • Sunday, March 6, 10 A.M.—4 P.M.

While David Hockney's images are well known, the theoretical bases of his work have yet to be acknowledged fully. In this symposium three eminent art historians assess Hockney's art and then join together to answer questions from the audience.

10 A.M.

"A Prodigy's Progress:
Art History and Personal History
in the Art of David Hockney"
Richard Martin, editor,
Arts Magazine

11 P.M.

"David Hockney as a Portrait
Painter"
Gert Schiff, professor of fine arts,
New York University

Noon—2 P.M.

Lunch break

2 P.M.

"Bringing People into the Picture"
Marco Livingstone, art historian
and Hockney biographer

3 P.M.

Questions from the audience

This symposium, held in memory of Jaye Haddad, is made possible by a gift from Joseph Haddad, with additional support provided by AT&T and the California Arts Council.

Admission is free to museum members and included in the admission fee for the general public.

David Hockney: A Retrospective was organized by the Los Angeles County Museum of Art and is supported by an indemnity from the Federal Council on the Arts and the Humanities.

This exhibition is made possible by AT&T.

DAVID HOCKNEY

A RETROSPECTIVE

FEBRUARY 4 — APRIL 24, 1988

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Jean-Claude Groshens

Président du Centre national d'art et de culture Georges Pompidou

Dominique Bozo

Directeur du Musée national d'art moderne

ont le plaisir de vous inviter à la présentation de l'exposition

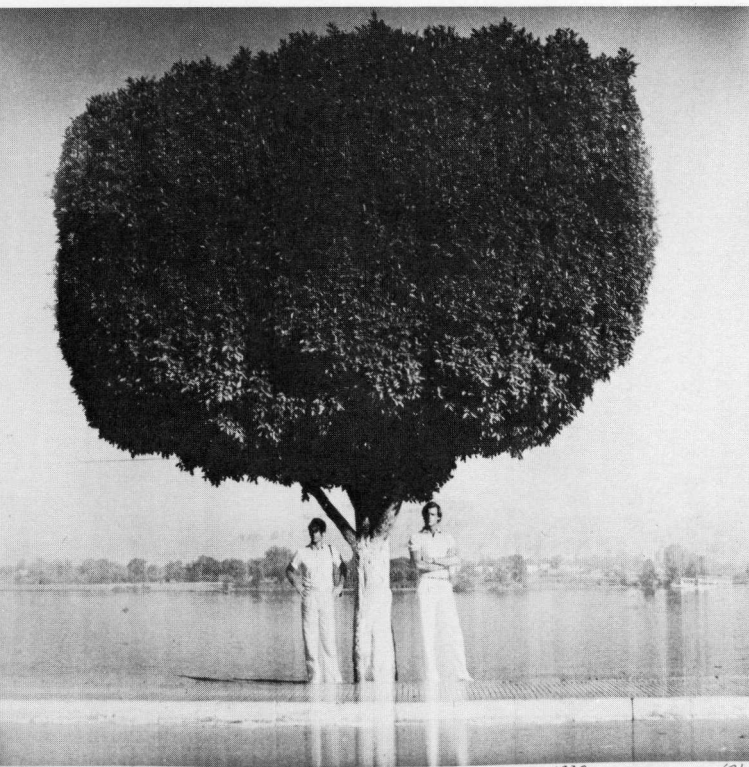
David Hockney

Photographe

Le mercredi 7 juillet 1982 à 18h
Salle contemporaine

LIBRARY
JUL 30 1982
LOS ANGELES COUNTY
MUSEUM OF ART

Exposition présentée jusqu'au 12 septembre 1982
Invitation valable pour 2 personnes



On the banks of the Nile

Luxor

Egypt

1978

U.H.

1989

本年もよろしくお願い申し上げます

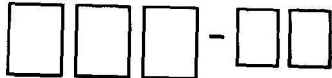


David Hockney "California Interior" acrylic on canvas 91.4×91.4cm 1985—86

新年は1月11日に開廊いたします

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HOCKNEY, DAVID

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HOLIDAY: December 29—January 10, 1989

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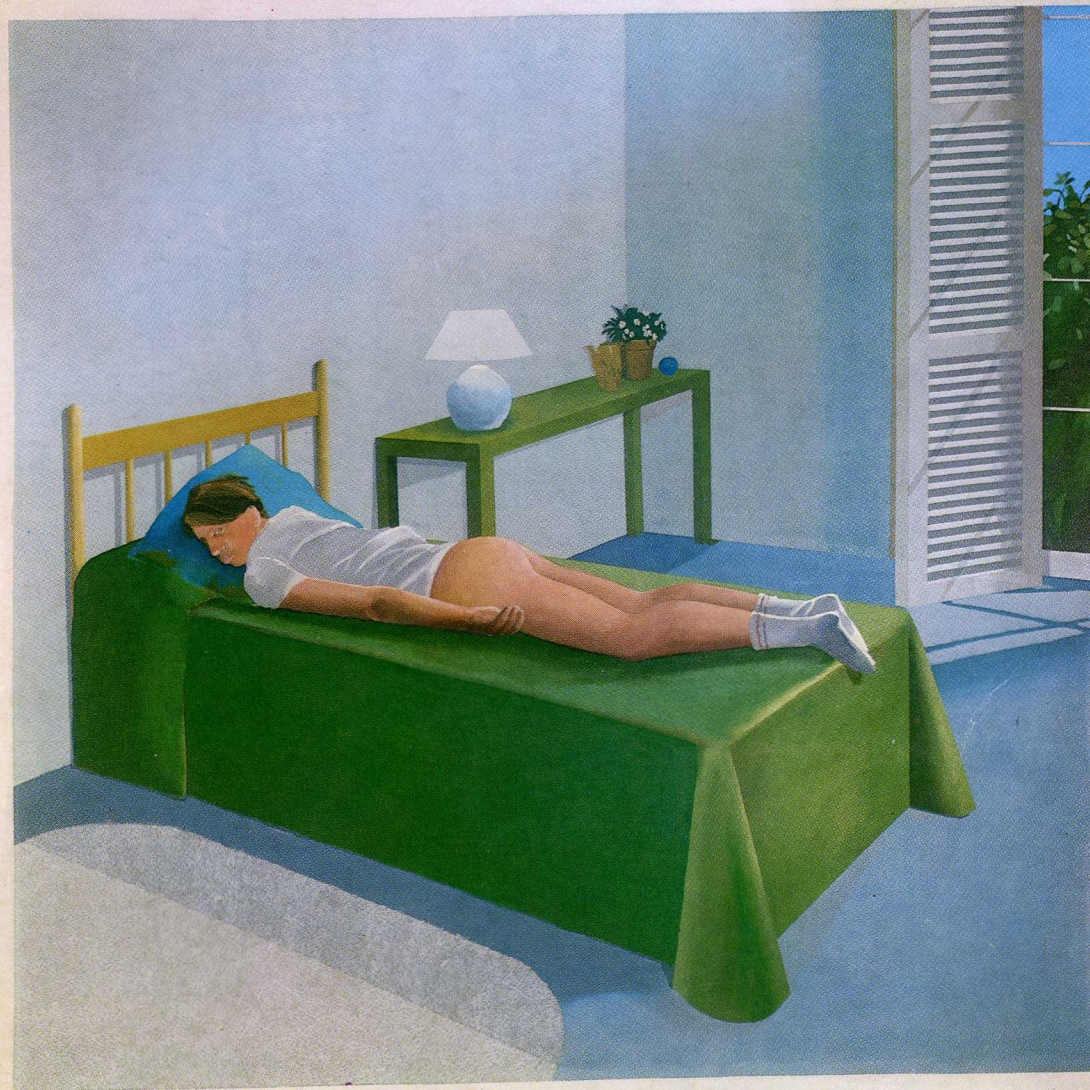
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OCT 19 1984
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MUSEUM OF ART



David Hockney

The Room, Tarzana, 1967

Acrylic on canvas

96 × 96in/244 × 244cm

Provenance:

Kasmin Gallery, London

Rory McEwen, London

Private Collection, London

Exhibited:

London, Kasmin Gallery, 1968

London, The Whitechapel Art Gallery,

David Hockney, Paintings, Prints and Drawings,

April–May 1970, catalogue number 67.7.

Hannover, Kestner-Gesellschaft, David Hockney,

May–June 1970, catalogue 3/1970, illustration 43

Paris, Musée des Arts Décoratifs, David Hockney,

Paintings and Drawings, October–December 1974,
illustration 12, page 33

Literary Reference:

David Hockney, *David Hockney*, 1976, illustration 188,
page 153

DAVID HOCKNEY

DRAWINGS AND PRINTS

June 7 - 25, 1976

LIBRARY

JUN 18 1976

**LOS ANGELES COUNTY
MUSEUM OF ART**

DAVIS & LONG COMPANY

746 MADISON AVENUE
NEW YORK, NEW YORK 10021

This exhibition is dedicated
to the memory of Charles Alan,
who introduced David Hockney's work
to the United States.

CATALOGUE

(The support for the drawings is white paper.)

1. *Study of Renaissance Head*
pencil and colored crayon
16¾ x 11 inches
1962
2. *Karnak*
pencil and colored crayon
12½ x 10 inches
1963
3. *Shields in Cairo Museum*
colored crayon
12¾ x 10 inches
1963
4. *View from Nile Hilton*
pencil and colored crayon
12½ x 10 inches
1963
5. *Man in an Overcoat*
pencil and colored crayon
12½ x 10 inches
1963
6. *Picture without Cubist Dog*
colored crayon
19 x 24 inches
1964
7. *Small Figure Marching*
colored crayon
11 x 13-15/16 inches
1964
8. *Woman and Blue Eyes*
pencil and colored crayon
14 x 11 inches
1964
9. *Pauline Fordham*
pen and ink
13⅞ x 9 inches
1965
10. *Study for Book of Nehemiah*
pen and ink
20 x 12½ inches
1966

11. *Henry and Peter*
pen and ink
13 $\frac{3}{4}$ x 16 $\frac{3}{4}$ inches
1966
12. *Peter by the Pool*
colored crayon
12 x 17 inches
1966
13. *Russ and Mo*
pen and ink
19 $\frac{5}{8}$ x 15 $\frac{7}{8}$ inches
1966
14. *Peter in Profile*
pen and ink
16 $\frac{3}{4}$ x 13 $\frac{3}{4}$ inches
1967
15. *Peter in Swimming Trunks*
watercolor
16 x 12 $\frac{7}{8}$ inches
1967
16. *Peter, Rome*
colored crayon
13 $\frac{7}{8}$ x 16 $\frac{7}{8}$ inches
1967
Private Collection
17. *Freddie Ashton and Wayne Sleep*
pen and ink
19 $\frac{3}{4}$ x 12 $\frac{3}{8}$ inches
1968
18. *Portrait of Guy Derrain*
pencil
17 x 13 $\frac{3}{4}$ inches
1968
19. *Heads of Picasso as a Young Man*
pencil, ink and colored crayon
14 x 17 inches
1973
20. *Henry Resting* (reproduced on cover)
pen and ink
14 x 17 inches
1975

and a selection of prints



for John with love.

David Hockney

**Etchings
1969**

Private view 3-6 Tuesday 9 December

Exhibition from 10 December 1969

Mondays-Fridays 10-5.30

Saturdays 10-1

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Celia 1969 Etching edition of 75 plate size 68 x 64 cm

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LOS ANGELES, CALIFORNIA

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◀ DAVID HOCKNEY, "THE ONE WITH THE FIRE", 1991 · OIL ON CANVAS · 36 x 48 INCHES

JANUARY 11 THROUGH FEBRUARY 1992

DAVID HOCKNEY

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DAVID HOCKNEY

Drawing with a Camera

June 3-25, 1982



André Emmerich Gallery
41 East 57 Street, New York

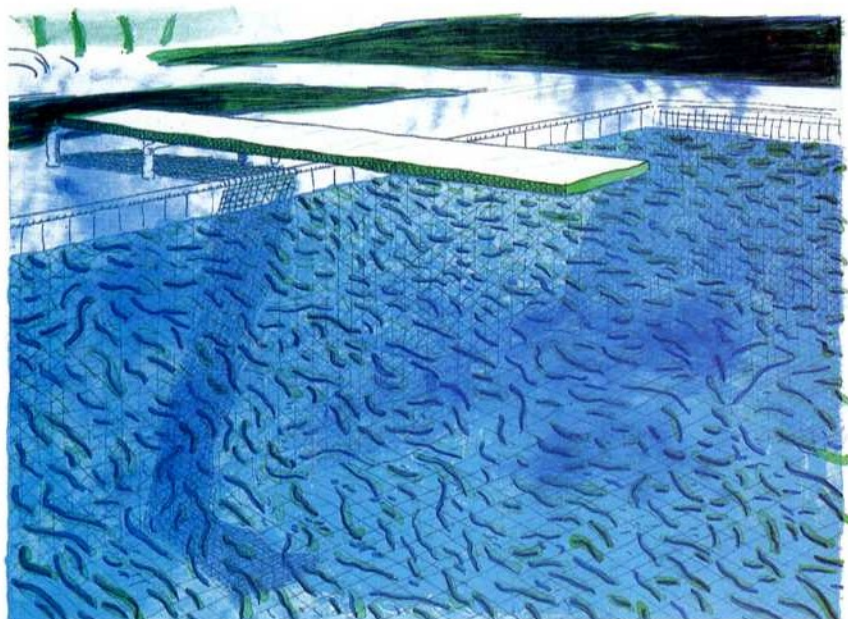
Preview:
Thursday June 3, 5 to 7 p.m.

Exhibition hours:
Monday-Friday, 10 to 5

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From Tuesday 7 October 1980

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HOCKNEY, DAVID

DAVID HOCKNEY

THINGS

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with

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of

reproduction



DAVID HOCKNEY



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Printing Ink

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* * * * *

Color slides are available on loan upon request
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HOCKNEY, DAVID

David Hockney
"Celia in an Armchair"
© Gemini G.E.L., 1981

HOCKNEY, DAVID

SELECTED ACQUISITIONS

July 31–September 12, 1981

Including recent editions & monotypes by:

Mark Adams, Friedel Dzubas, Sam Francis, David Hockney,
Jasper Johns, Roy Lichtenstein, Nathan Oliveira, Frank Stella

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David Hockney

Celia Musing

1979

lithograph in black
printed at Gemini

toyoshi paper 102 x 75cm/40 x 30in
signed, numbered and dated by the artist
edition 100 with 16 proofs
© David Hockney 1979

Petersburg Press

59a Portobello Road London W11
17 East 74th Street New York 10021
Printed in England

David Hockney

Celia Musing

Petersburg Press





33. Celia seated on an office chair



34. Celia in a wicker chair



35. Celia observing

1. **Celia, 8365 Melrose Avenue, Hollywood, 1973.** Lithograph. 121 x 80.5 cm. Edition: 46
2. **Celia amused, 1979.** Lithograph. 102 x 74 cm. Edition: 100
3. **Celia musing, 1979.** Lithograph. 102 x 74 cm. Edition: 100
4. **Celia in an armchair, 1980.** Lithograph. 102 x 122 cm. Edition: 74
5. **Celia, 1969.** Etching. 93.5 x 71.5 cm. Edition: 75
6. **Celia weary, 1979.** Lithograph. 102 x 74 cm. Edition: 100
7. **Celia in the director's chair, 1980.** Lithograph. 107 x 96.5 cm. Edition: 100
8. **Celia inquiring, 1979.** Lithograph. 102 x 74 cm. Edition: 78
9. **Celia in a polka dot skirt, 1980.** Lithograph. 102 x 91.5 cm. Edition: 100
10. **Celia reclining, 1979.** Lithograph. 58.5 x 53.5 cm. Edition: 100
11. **Celia elegant, 1979.** Lithograph. 102 x 74 cm. Edition: 100
12. **Celia, 1973.** Lithograph. 108.5 x 72.5 cm. Edition: 52
13. **Celia smoking, 1973.** Lithograph. 99 x 72.5 cm. Edition: 70
14. **Celia with green plant, 1980.** Lithograph. 75.5 x 100.5 cm. Edition: 90
15. **Celia adjusting her eyelash, 1979.** Lithograph. 58 x 78 cm. Edition: 100
16. **Tulips, 1973.** Etching. 91.5 x 71 cm. Edition: 75
17. **Godetia, 1973.** Etching. 58.5 x 42 cm. Edition: 100
18. **Marguerites, 1973.** Etching. 41.5 x 32 cm. Edition: 100
19. **Still life with book, 1973.** Lithograph. 81.5 x 63.5 cm. Edition: 88
20. **Sun, 1973.** Lithograph. 95 x 78 cm. Edition: 98
21. **Rue de Seine, 1971.** Etching. 89 x 71 cm. Edition: 150
22. **Picture of a still life that has an elaborate silver frame, 1965.** Lithograph. 76 x 51 cm. Edition: 85
23. **Vase and flowers, 1969.** Etching. 93.5 x 71 cm. Edition: 75
24. **Black tulips, 1980.** Lithograph. 112 x 76 cm. Edition: 100
25. **Still life, 1965.** Lithograph. 76 x 56.5 cm. Edition: 50
26. **Coloured flowers made of paper and ink, 1971.** Lithograph. 99 x 95 cm. Edition: 50
27. **Lilies, 1971.** Lithograph. 75.5 x 53 cm. Edition: 65
28. **Two vases of cut flowers and a liriopie plant, 1979.** Lithograph. 107 x 150 cm. Edition: 98
29. **The rose and the rose stalk, 1969.** Etching. 45 x 41 cm. Edition: 100
30. **Flowers made of paper and black ink, 1971.** Lithograph. 99 x 95 cm. Edition: 50
31. **Potted daffodils, 1980.** Lithograph. 112 x 76 cm. Edition: 98
32. **Pretty tulips, 1969.** Lithograph. 72.5 x 54.5 cm. Edition: 200
33. **Celia seated on an office chair, 1974.** Etching and Aquatint. 90 x 75 cm. Edition: 60
34. **Celia in a wicker chair, 1974.** Etching and Aquatint. 90 x 75 cm. Edition: 60
35. **Celia observing, 1974.** Etching and Aquatint. 90 x 75 cm. Edition: 60

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MUSEUM OF ART

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KNOEDLER GALLERY

Celia and flowers

1965-1980

Kasmin invites you to an exhibition of
etchings, aquatints and lithographs by

David Hockney

Wednesday May 27 1981 Monday/Friday 10-5.30 Saturday 10-1

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1. Celia, 8365 Melrose Avenue, Hollywood



2. Celia amused



3. Celia musing



4. Celia in an armchair



5. Celia



6. Celia weary



7. Celia in the director's chair



8. Celia inquiring



9. Celia in a polka dot skirt



10. Celia reclining



11. Celia elegant



12. Celia



13. Celia smoking



14. Celia with green plant



15. Celia adjusting her eyelash



16. Tulips



17. Godetia



18. Marguerites



19. Still life with book



20. Sun



21. Rue de Seine



22. Picture of a still life that has an elaborate silver frame



23. Vase and flowers



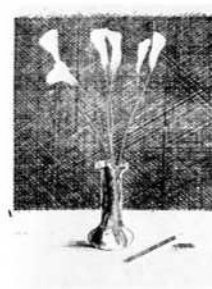
24. Black tulips



25. Still life



26. Coloured flowers made of paper and ink



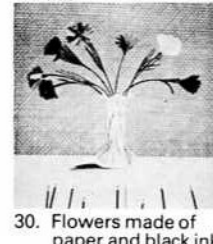
27. Lilies



28. Two vases of cut flowers and a liriop plant



29. The rose and the rose stalk



30. Flowers made of paper and black ink



31. Potted daffodils



32. Pretty tulips



MAI 36 GALERIE

M A I 3 6 G A L E R I E

Wir freuen uns, Ihnen
die Eröffnung der Ausstellung von

DAVID HOCKNEY

Photocollagen

2. August–3. September

bekannt zu geben.

Sie und Ihre Freunde sind

herzlich eingeladen zur

VERNISSAGE

am Samstag, 30. Juli ab 17.00 Uhr.

VICTOR GISLER UND LUIGI KURMANN

M A I 3 6 G A L E R I E

Maihofstrasse 36, 6000 Luzern 9

Tel. 041 36 44 70

Di–Fr 14–19, Sa 11–17 und nach Vereinbarung

36



Y. K. K. K.
ST. J. VAN
MUSEUM
TRA 30 MUSEUM

David Hockney

**Prints
1963-1976**

Tuesday 6 April
to
Saturday 1 May 1976

Daily 10 am - 5.30 pm
Saturdays 10 am - 1 pm

LIBRARY

MAY 29 1976

**LOS ANGELES COUNTY
MUSEUM OF ART**

Waddington Graphics
31 Cork Street
London W1X 1HB
Telephone: 01-439 1866

Illustrated on reverse

Ian Ray 1974

colour lithograph

6 x 20 inches/70 x 50 cm

edition of 100 with 50 artist's proofs



Christie's Contemporary Art
requests the pleasure of your company
at a Private Showing of the exhibition

**"David Hockney —
20 Years of Graphics"**

on
Wednesday, April 4th, 1984
5.30-8.30 p.m.

799 Madison Avenue (at 67th Street)
New York, NY 10021

The exhibition will be open until
Saturday, May 5th

RSVP (212) 535 4422

David Hockney

Selected Prints

9 June–23 July 1988

Tuesday–Saturday 10:00–5:30

Celia Amused
1979, Lithograph in black
Toyoshi paper
40" x 30"
Ed. 100

DAVID HOCKNEY

20 YEARS OF PRINTS IN RETROSPECT

& AFRICAN TRIBAL ART

August 8—August 26, 1987
Opening Saturday, August 8th
Reception 3-5 p.m.

gallery one

121 Scollard Street, Toronto, Ont. M5R 1G4 (416) 929-3103



New Work With A Camera

LIBRARY

JUL 22 1983

LOS ANGELES COUNTY
MUSEUM OF ART

DAVID HOCKNEY

A selected survey of photographic
collages from the recent exhibition
at L.A. LOUVER/Market Street.

July 5-August 6, 1983

L.A. LOUVER/Venice Boulevard
55 North Venice Boulevard
Venice, California 90291
(213) 392-8695

Tuesday through Saturday 11-5 pm

SUMMER 1983

CALIFORNIA CURRENT

L.A. LOUVER/Market Street
77 Market Street
Venice, California 90291
(213) 392-8695

Tuesday through Saturday 11-5 pm

CALIFORNIA CURRENT

Part I.

JOHN BALDESSARI
TONY BERLANT
JERRY BRANE
EDUARDO CARRILLO
JAY DE FEO
MANNY FARBER
TOM WUDL

July 9-August 6, 1983

L.A. LOUVER/Market Street
77 Market Street, Venice, California 90291

CALIFORNIA CURRENT

Part II.

TERRY ALLEN
CARLOS ALMAREZ
CHRIS BURDEN
RICHARD JOSEPH
KIM MacCONNELL
RICK STICH
DON SUGGS

August 13-September 3, 1983

L.A. LOUVER/Market Street
77 Market Street, Venice, California 90291

DAVID HOCKNEY

Folding Screen Exhibition

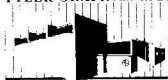
CARIBBEAN TEA TIME

*will be on display at our gallery
from October 10th through October 30th*

*Opening reception
on Saturday, October 10th
from 3:00 to 5:30 pm*

Wine & hors d'oeuvre

TYLER GRAPHICS LTD.

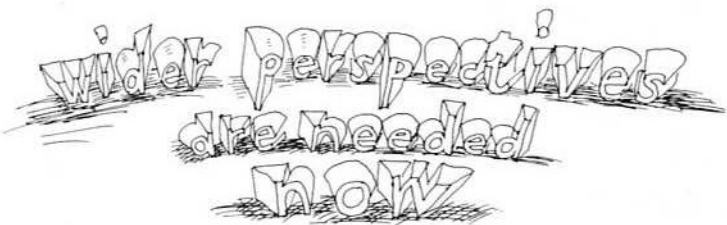




KNOEDLER GALLERY

Kasmin invites you to an exhibition
by

DAVID HOCKNEY



Thursday 25 July 1985

22 CORK STREET LONDON W1 01-439 1096







KNOEDLER GALLERY

Kasmin
invites you to the private view of
Some New Paintings
by

DAVID HOCKNEY

3 - 6pm Thursday 27 October 1988

22 CORK STREET LONDON W1X 1HB 01-439 1096



Thomas Gibson Fine Art Ltd

100 New Bond Street
London W1Y 1PE

Telephone: 01-499 8572/3

ONE-MAN

HOCKNEY, DAVID



LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA
SEP 21 1973

David Hockney

Chair and Shirt 1972

Acrylic on canvas

72 × 72 in/183 × 183 cm

Provenance:

Private Collection, U.S.A.

Exhibited:

New York, Andre Emmerich Gallery, Inc.,

“*David Hockney: Paintings and Drawings*”,

13 May - 31 May, 1972

GALERIE^{ZUR} STOCKEREGG

24 MAI – 8 SEPTEMBER

HOCKNEY

VERNISSAGE 31 MAI 17 – 20 Uhr

19

ART BASEL

88

15 – 20 JUNI

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MONTAG BIS FREITAG 9 – 17

SAMSTAG / SONNTAG BY APPOINTMENT



Nude 1974 from 1984 "11" (Rauschenberg)



DAVID HOCKNEY

Etchings and Lithographs

1961–1986

A retrospective exhibition of original prints

26 October–19 November 1988

WADDINGTON GRAPHICS

2, 4, & 34 Cork Street London W1X 1PA

Telephone 01-439 1866 Fax 01-734 4146 Telex 266772

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VASE AND FLOWERS 1969

Hard-ground etching and aquatint

69.7 × 55 cm *plate*; 93.5 × 71 cm *sheet*

Edition of 75

L.A. LOUVER is pleased to announce

DAVID HOCKNEY

PORTRAIT DRAWINGS, 1966-1984

Laband Art Gallery, Loyola Marymount University
7101 West 80th Street, Los Angeles
January 29 — March 14, 1987

TONY BERLANT

RECENT WORKS, 1982-1987

Los Angeles Municipal Art Gallery, Barnsdall Park
4804 Hollywood Boulevard, Los Angeles
March 17 — April 19, 1987

L.A. LOUVER

55 North Venice Boulevard, Venice, California 90291
Tuesday through Saturday 11-5pm
213/822-4955

The Trustees and Director of the Tate Gallery invite you to the
Press View of the exhibition

David Hockney

Travels with Pen, Pencil and Ink

on Tuesday 1 July 10.00-13.00

Exhibition open 2 July to 3 August

Monday to Saturday 10.00-18.00 Sunday 14.00-18.00

LIBRARY

SEP 5 1980

LOS ANGELES COUNTY
MUSEUM OF ART





A special exhibition of photo collages by DAVID HOCKNEY will be held to celebrate his receipt of the First Annual Award of the International Center of Photography from June 4 to 28, at the André Emmerich Gallery, 9th floor, 41 East 57th Street, New York

DAVID HOCKNEY

Etchings and Lithographs

1961 - 1986

Introduction by Marco Livingstone

A 132 page catalogue illustrated with 98 plates, 53 in colour.
Co-published by Waddington Graphics and Thames and Hudson.

Prices: £14.65 postpaid (UK and Europe)
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Catalogues will be sent on receipt of payment to:

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4 Cork Street London W1X 1PA

Tel: 01-439 1866 Fax: 01-734 4146 Telex: 266772

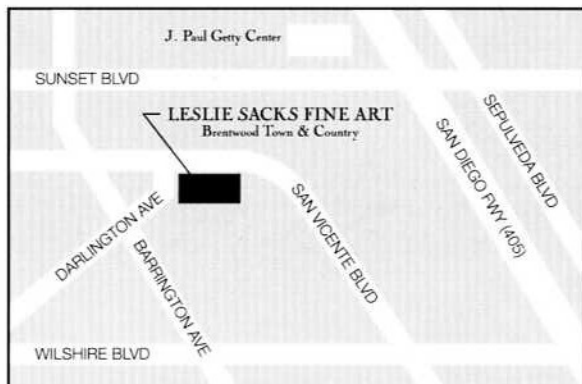
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TUESDAY TO SATURDAY, 10 AM - 6 PM

VALIDATED ON-SITE PARKING

David Hockney, Celia in an armchair, 1980

HOCKNEY, DAVID

ARTIST'S FILE

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HARRY LENART

301 N ROCKINGHAM AVE

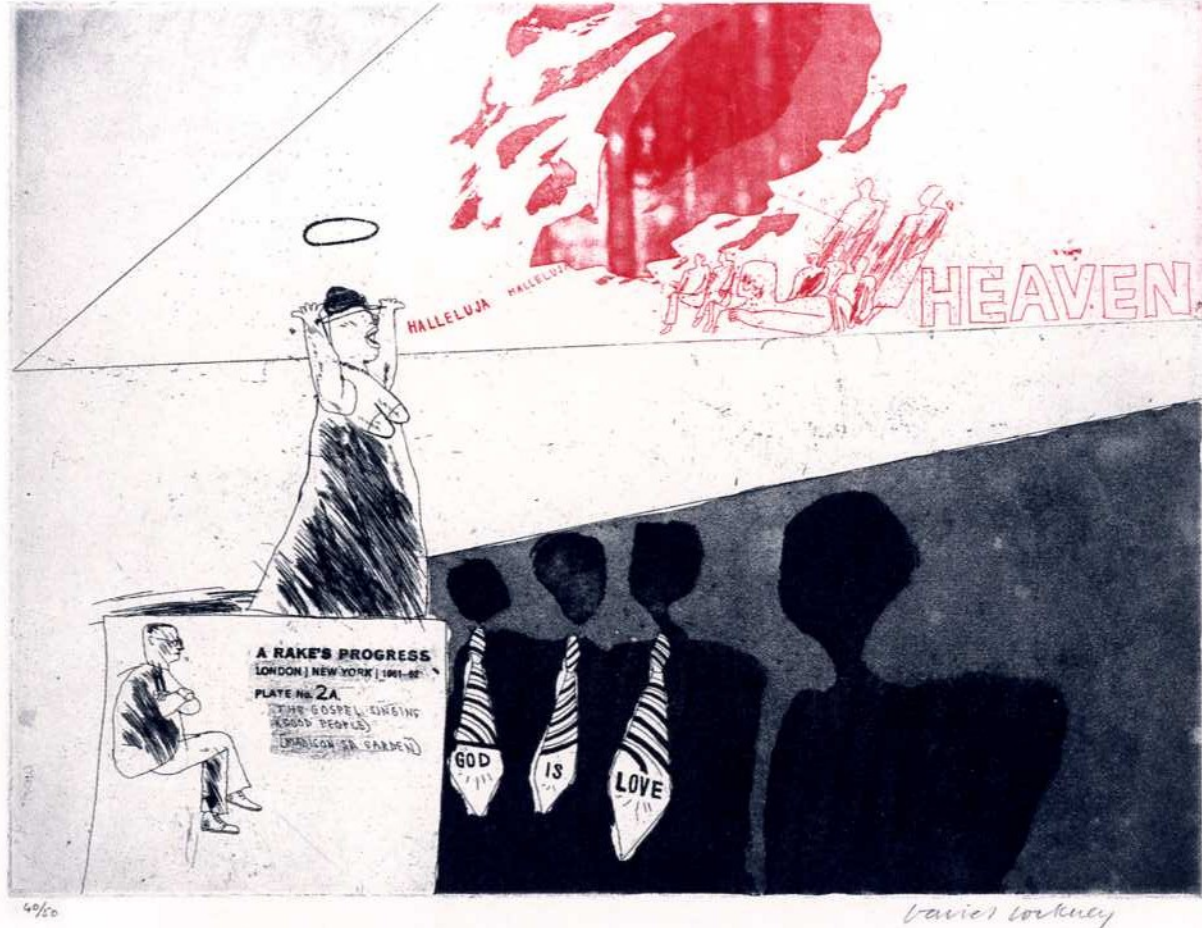
LOS ANGELES CA 90049-2635

LESLIE SACKS FINE ART



DAVID HOCKNEY
SELECTED GRAPHICS

APRIL 29th - MAY 27th, 2000



OPENING RECEPTION: Thursday, June 1, 5-7pm
CU Art Museum

Continuing with our 2005-06 focus on increasing awareness of the museum's permanent collection, the exhibition, David Hockney: A Rake's Progress features the complete portfolio fully titled, "A Rake's Progress: A Graphic Tale Comprising Sixteen Etchings 1961 to 1963" by celebrated British artist David Hockney.

This post-war artistic masterpiece recasts William Hogarth's popular 18th Century chronicling of man's fall from grace in his suite of prints A Rake's Progress, created in the 1730's. Hockney updates Hogarth's focus on London's 18th Century underworld of brothels, harlots and the spendthrift Rake, who sinks into desperation and confusion. In Hockney's portfolio, the artist replaces London with settings of New York and places himself in the role of the Rake. The portfolio was created shortly after Hockney emerged in the New York artworld and began working with galleries there. The series humorously and ironically conveys the artist's personal trepidation about his own fate within the context of the "high life" of the New York artworld.

The CU Art Museum's 2005-06 exhibition season is focused on increasing awareness and understanding of the CU Art Museum's permanent collection as a resource that enriches the cultural, intellectual, and aesthetic life of our campus and broader community.

2005-06 CU Art Museum programs are generously supported by the College of Arts and Sciences, Arts and Cultural Enrichment (ACE) Student Fees, the NBT Charitable Trust, the HBB Foundation, the CU Art Museum Benefactors' Salon, the CU Art Museum membership program, the James and Rebecca Roser Visiting Artist Program, and by generous individual donors.

FRONT: David Hockney, British (b.1937); The Gospel Singing (Good People) Madison Sq. Garden, 1961-63; Plate 2A from the portfolio "A Rake's Progress: A Graphic Tale Comprising Sixteen Etchings 1961 to 1963"; etching and aquatint; 20" x 24 1/4"; Purchase with the Carnegie Fund, Colorado Collection, CU Art Museum, University of Colorado at Boulder; Edition no: 40/50; © David Hockney; Photo: Jeffrey Wells

The CU Art Museum is located in the Sibell Wolfe Fine Arts Building near Broadway and Euclid, University of Colorado at Boulder

Parking is available across from the museum in the Euclid Ave. Autopark.
CU Art Museum Summer Hours:
Monday-Friday 10-5

For more information please call the CU Art Museum at 303.492.8300 or visit www.colorado.edu/cuartmuseum.

CU Art Museum
University of Colorado at Boulder
Sibell Wolfe Fine Arts Bldg; 318 UCB
Boulder, CO 80309



CU ART MUSEUM

DAVID HOCKNEY

A Rake's Progress June 1 - July 21, 2006

CU Art Museum, University of Colorado at Boulder

HOCKNEY,

DAVID

DAVID HOCKNEY



ANDRE EMMERICH







DAVID HOCKNEY

PAINTING AS PERFORMANCE

MAY 7 - JUNE 15 1996



PREVIEW TUESDAY MAY 7 5:30 - 7:30

ANDRE EMMERICH

41 EAST 57TH STREET NEW YORK 10022 TEL 212 752 0124 FAX 212 371 7345

◀ *SNAILS SPACE*, 1995-96 OIL AND ACRYLIC ON CANVAS 84 $\frac{1}{4}$ X 264 X 135 INCHES (264 x 673 x 343 cm)

PHOTOGRAPHY OF *SNAILS SPACE* LIGHTING REHEARSAL, MARCH 10, 1996 BY RICHARD SCHMIDT



GALLERY HOURS: TUESDAY THROUGH SATURDAY, 10 AM TO 5:30 PM



DAVID
HOCKNEY

PRINTS

October 17, 2000 – January 6, 2001

SUSAN SHEEHAN GALLERY

20 West 57th Street, 7th Floor, New York, NY 10019

Tel 212 489-3331 Fax 212 489-4009 Email sheeh16@ibm.net

Tuesday – Saturday 10 – 6

Exhibition checklist available upon request

HOEKNEY, DAVID

Sun, 1973, Color lithograph, 37¹/₂ x 30¹/₂ inches, Signed and dated in colored pencil.



David Hockney & Henri Matisse
Line Drawings

October 10 - November 10, 2001



David Hockney, Peter Reading, 1966, ink on paper, 14 x 17 inches (35.5 x 43 cm.)



Henri Matisse, *Femme Accoudée*, 1935, ink on paper, 20-5/8 x 16 inches (52 x 40.6 cm.)



54

David Hockney, Cecil Beaton, 1970, ink on paper, 14 x 17 inches (35.5 x 43 cm.)



Henri Matisse, *Nude*, 1929, ink on paper, 9-3/8 x 12-1/4 inches (23.5 x 31 cm.)



Artemis • Greenberg Van Doren • Gallery

730 5th Avenue at 57th Street, New York NY 10019

T: 212-445-0444 F: 212-445-0442

Front: Henri Matisse, *Femme Assise, Bras Croises*, 1937, ink on paper, 11-1/8 x 14-3/4 inches (28.5 x 38 cm.)

Back: David Hockney, *Vera Russell*, 1983, ink on paper, 17 x 14 inches (43 x 35.5 cm.)

There
will be
an
exhibition
of

A hand-drawn illustration of a 3D zigzag path. The path is defined by a series of connected line segments that create a series of 'V' shapes. The walls of these 'V' shapes are drawn with a cross-hatch pattern, and the floor of each segment is shaded with horizontal lines. The text is written in a colorful, hand-drawn font across the path.

Some new
drawings p
gouaches
David H
at
L. A. LOUV
opening rece
6-8
Market St

Paintings
rints and
by
ockney
the
er gallery
ption March 18
pm
Venice





DAVID HOCKNEY

SOME NEW PAINTINGS,
DRAWINGS, PRINTS AND GOUACHES
1989 - 1994

March 19th - April 23rd, 1994

77 Market Street

L.A. LOUVER

55 North Venice Boulevard, Venice, California 90291, Tuesday - Saturday, 11 - 5 pm and
77 Market Street, Venice, California 90291, Tuesday - Saturday, 12 - 5 pm and by appointment
Validated parking available. 310/822-4955 Fax 310/821-7529

Details, from left to right:

The Fifth V.N. Painting 1992 oil on canvas 24 x 36"

Untitled 1990 - 1994 collage drawing 22¹/₄ x 15"

Ink In The Room 1993 lithography/screenprint 25¹/₂ x 35¹/₂"

At The Moment, Untitled 1994 gouche 22¹/₄ x 35"

David Hockney

1976-1988

Selected Drawings

FEBRUARY 17 - MARCH 16, 1996

Reception for the artist

Friday, February 16, 1996

6:00 - 8:00pm

valet parking

Brooke Hopper

1976, red conte, 17" x 14"

Henry in a Wicker Chair

1976, crayon, 14" x 17"

Invented Scene

1976, ink, 14" x 17"

Don Cribb's Courtyard, L.A.

1978, sepia ink, 24" x 22"

House, Miller Drive, L.A.

1978, sepia ink, 19" x 24"

Self Portrait I, II, III, IV

1978, sepia ink and pencil,
10" x 8" (I, III, IV) 9" x 8" (II)

Simplified Head with Edge of Paper

1979, gouache, 19" x 24"

Ian With Striped Tie

1980, ink, 17" x 14"

Peter Langan

1981, ink, 17" x 14"

Sketches of Lounger with Hand and Camera

1982, pencil and ink, 30" x 22"

Arthur Addis

1982, ink, 14" x 17"

Mo & Lisa

Ken Talking

1982, ink, 22½" x 30¼"

Ann Smoking

1982, pencil, 22½" x 30"

Ian In A Wicker Chair 1

1982, sepia ink, 22½" x 30"

Self Portrait 12th Sept.

1983, charcoal, 22½" x 19"

Pierre Saint-Jean No. 6

1984, ink, 30" x 22½"

Pierre Saint-Jean No. 7

1984, pencil, 30" x 22½"

Celia

1984, charcoal, 30" x 22½"

Celia

1984, ink, 19" x 15"

Celia

1984, sepia ink, 22" x 18"

Six Studies Of A Chair

1984, ink and crayon, 22½"

Chair

1984, crayon, 30" x 22½"

Green Punchinella

1984, gouache, 30" x 22½"

David Hockney

72 New Pictures

HOCKNEY, DAVID

L.A. LOUVER
55 North Venice Boulevard
and 77 Market Street
Venice, CA 90291

LOS ANGELES
DROP SHIPMENT
AUTHORIZATION 137
PRESORTED FIRST-CLASS



Maurice Tuchman, Sen. Curator
Los Angeles Co. Museum of Art
5905 Wilshire Blvd.
Los Angeles CA 90036

David Hockney

72 New Pictures

Large full color illustrated catalogue
published on the occasion of this exhibition.

DECEMBER 6, 1989 — JANUARY 6, 1990

You are cordially
invited to attend a
reception for the artist
Tuesday
December 5, 1989
7–9 p.m.

L. A. LOUVER

55 North Venice Boulevard
and 77 Market Street, Venice, CA 90291
213 822-4955 FAX 213 821-7519
Validated parking available.
Valet parking and shuttle service available
at both galleries during opening.

ONE-MAN

paper pools

DAVID HOCKNEY

LIBRARY
DEC 23 1978

paper pools

*A series of unique pressed color pulp
pictures by David Hockney in
collaboration with Tyler Graphics Ltd.*

January 6 to 27, 1979

André Emmerich Gallery

420 West Broadway

New York, New York 10012

telephone (212) 431-4550

Tuesday through Saturday 10 to 5:30 p.m.



Day Pool with Three Blues.

Paper Pool #7. Colored and pressed paper pulp, 72" (h) × 85½" (w). © Copyright David Hockney 1978.

ONE-MAN

Contemporary Prints

David Hockney

A Collector's Christmas

November 30-December 24, 1974

Knoedler

21 East 70th Street New York 628-0400

LIBRARY
JAN 2 1975
100 YEARS OF
AMERICAN ART

*You are cordially invited to the opening of an exhibition of recent prints
by DAVID HOCKNEY on Saturday, October 4th, 1980 from 10 to 5:30.
The exhibition will continue through October 22nd on the ninth floor at
the André Emmerich Gallery, 41 East 57th Street, New York City.*

david hockney

PEINTURES, GOUACHES ET CRAYONS DE COULEURS POUR LES DÉCORS ET COSTUMES DE

les mamelles de tirésias

DE FRANCIS POULENC

l'enfant et les sortilèges

DE MAURICE RAVEL

parade

D'ÉRIC SATIE

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JUN 26 1981

LOS ANGELES COUNTY
MUSEUM OF ART

REPRÉSENTATIONS DONNÉES AU METROPOLITAN OPERA HOUSE DE NEW YORK EN 1981

VERNISSAGE LE MERCREDI 17 JUIN DE 21 HEURES A MINUIT

GALERIE CLAUDE BERNARD,

9, RUE DES BEAUX-ARTS, PARIS-6, TÉL. 326.97.07

EXPOSITION DU 17 JUIN AU 1^{er} AOÛT 1981





ONE-MAN

DAVID HOCKNEY

etchings illustrating

SIX FAIRY TALES after the BROTHERS GRIMM

from March 8 through 31

MARGO LEAVIN GALLERY

812 NORTH ROBERTSON BLVD., L.A.

(213) 273-0603
MON. thru SAT. 11-5



*Mrs Horace S. Block,
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Los Angeles,
California, 90024.*

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LOS ANGELES, CALIFORNIA

DEC 8 1972

This is the second of a series of exhibitions of works by British artists in the sixties, to be shown at Waddington Galleries

David Hockney

Drawings and Paintings (1960-65)

Tuesday 2 November
to
Saturday 27 November 1976

Daily 10 am – 5.30 pm
Saturdays 10 am – 1 pm

at
The Waddington Galleries I
2 Cork Street
London W1X 1PA
Telephone: 01-439 1866

in association with
Kasmin, Hockney's dealer
10 Clifford Street
London W1X 1RB
Telephone: 01-437 1645

Illustrated on reverse

Man in a Subway, New York, 1963

Ink on paper

12½ x 11¾ inches/31.1 cm x 29.8 cm



Man on a Subway. New York.

64 63

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DEC 31 1976



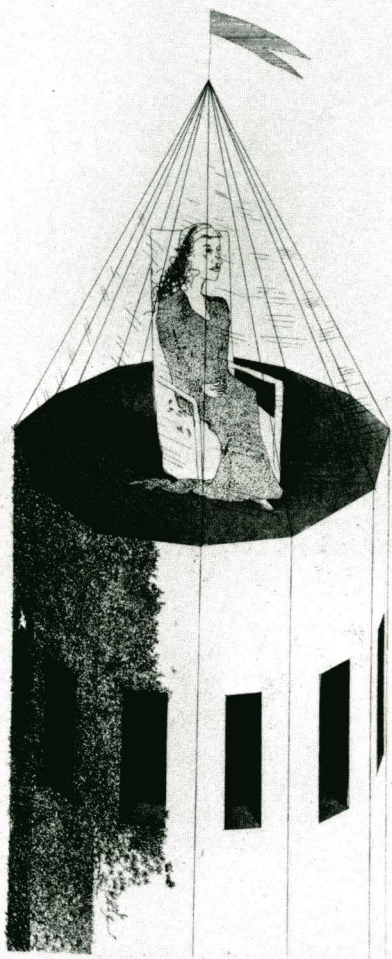
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OCT 3 1980

LOS ANGELES COUNTY
MUSEUM OF ART

Drawings by David Hockney

You are cordially invited to the opening of the exhibition
“Drawings by David Hockney” on Thursday, April 3 from 5 to
7 p.m. at the André Emmerich Gallery on the 9th floor at
41 East 57th Street, New York.
The exhibition continues to April 26, 1980.



DAVID HOCKNEY, *The Princess in her Tower*, 1969
Etching/acquatint, 24½ x 17¼ inches, Edition of 100

DAVID HOCKNEY

39 Etchings from the portfolio

“Six Fairy Tales
from the Brothers Grimm”

Saturday, September 25
through October 16, 1976

10:00 A.M. to 5:30 P.M.

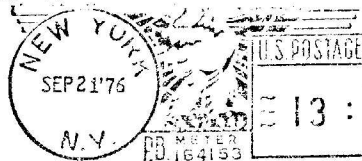
32 EAST 69 STREET

MARTHA JACKSON GRAPHICS

NEW YORK

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ONE-MAN



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OCT 1 1976

LOS ANGELES COUNTY
MUSEUM OF ART

ONE MAN

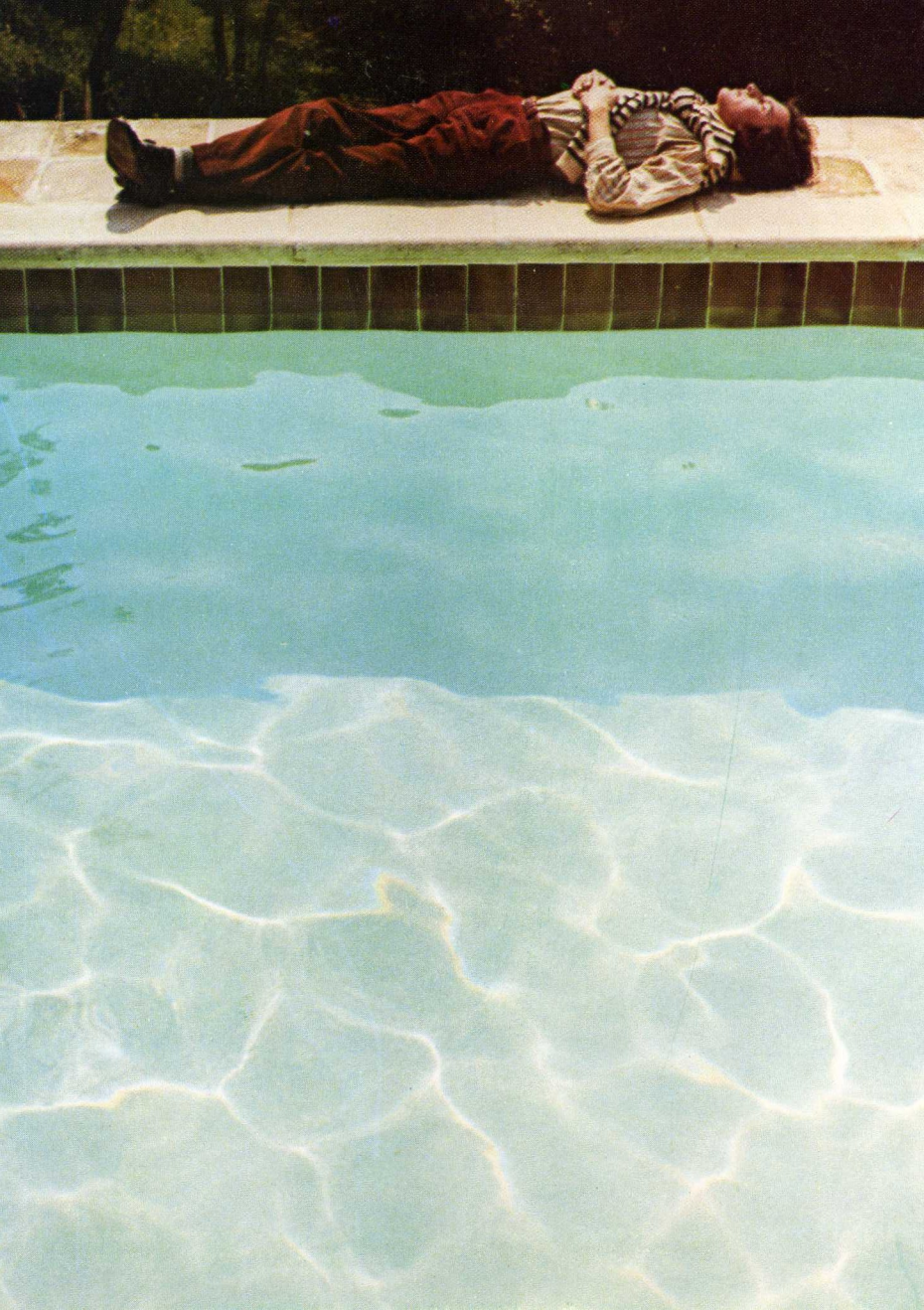
DAVID HOCKNEY
TWENTY PHOTOGRAPHIC PICTURES
A Portfolio in an Edition of 80



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San Francisco
Museum of
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Hockney
28 March—26 May 1985

**Paints
the Stage**



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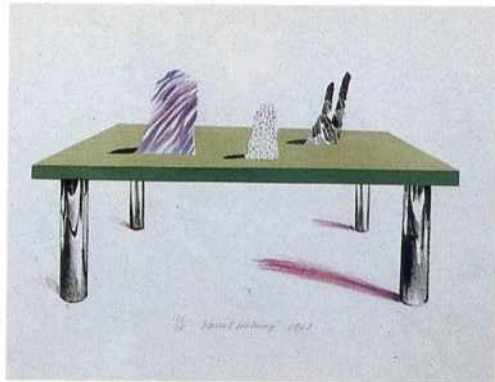
30860

Art Research Library

L.A. County Museum of Art

5905 Wilshire Blvd.

Los Angeles, CA 90036



Curris Lottman

CELIA WITH GREEN PLANT, 1980, LITHOGRAPHIE, AUFLAGE 39/90, 76 x 100 CM
AFTERNOON SWIMMING, 1979, LITHOGRAPHIE, AUFLAGE 53/55, 81 x 100 CM
CELIA IN AN ARMCHAIR, 1980, LITHOGRAPHIE, AUFLAGE 33/74, 101 x 121,5 CM
HENRY AT THE TABLE, 1976, LITHOGRAPHIE, AUFLAGE 82/96, 75,5 x 106 CM
A LOT MORE OF ANN COMBINING HER HAIR, 1979, LITHOGRAPHIE, AUFLAGE 50/67, 127 x 94 CM
GLASS TABLE WITH OBJECTS, 1969, LITHOGRAPHIE, AUFLAGE 71/75, 46 x 56 CM

DAVID HOCKNEY
AUSGEWÄHLTE DRUCKGRAFIK

14. APRIL BIS 5. MAI 1984

KNOEDLER ZÜRICH

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ÖFFNUNGSZEITEN: DIENSTAG BIS FREITAG 11–18.30 UHR, SAMSTAG 11–16 UHR

ONE-MAN

david hockney friends

eight new lithographs

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213-651-0513

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JUN 25 1977
LOS ANGELES COUNTY
MUSEUM OF ART

9:30-5:00 monday-friday
9:30-12:00 saturday

ONE-MAN

DAVID HOCKNEY

works on paper

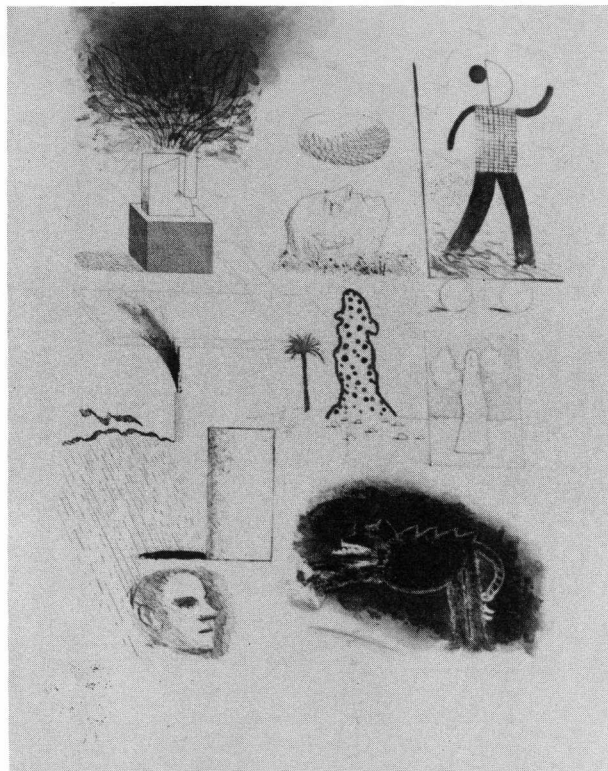
March 30 - April 24, 1976

Tuesday - Saturday 11:00 to 5:00

Heath Gallery

34 Lombardy Way
Atlanta, Georgia 30309

LIBRARY
MAR 1 1976
LOS ANGELES COUNTY
JAMES H. HART



a lecture on David Hockney
and a tour of the exhibition

by Karl Nickel

Saturday, April 10
3:00



Hockney Related Events

In conjunction with the premiere of *Hockney Paints the Stage*, Walker Art Center's exhibition of paintings, drawings and theater-set models by the distinguished English artist David Hockney, special related events have been scheduled by the performing arts, film and education departments. On view from 20 November 1983 to 22 January 1984, *Hockney Paints the Stage* demonstrates the strong thematic relationships between Hockney's painting and his exuberant conceptions for the Glyndebourne Festival Opera and

the Metropolitan Opera. Related events range from opera films and live stage adaptations for which Hockney has designed a special curtain to an adult class and several children's events.

HOCKNEY, DAVID



Performing Arts

In conjunction with the exhibition *Hockney Paints the Stage*, Walker Art Center presents a special series of operatic adaptations which highlight the colorful, innovative stage settings of David Hockney, the joyous spirit of history's most sublime operatic composers, and the masterful skills of the area's finest operatic performers. The series features matinee and evening performances designed to transport the audience to the magical world of the imagination.

Festival Chamber Chorale

3 pm
Sunday, 11 December
Auditorium
Free

The Festival Chamber Chorale is a mixed chorus of trained singers from the Twin Cities area. It has performed concerts, staged shows and sung for liturgical functions throughout the area. The Chorale has recorded two albums, premiered two works for the Minnesota Composers Forum and has performed in Europe and Canada. The Festival Chamber Chorale was founded in 1973 by Sister Rose Immacula Brennan primarily as a vehicle for developing the individual singers through performance. Sister Rose Immacula teaches voice in a private studio and is a member of the National Association of Teachers of Singing, Pi Kappa Lambda, and the Minnesota Composers Forum.

The Festival Chamber Chorale will perform works from operas for which David Hockney has designed sets, including excerpts from Mozart's *The Magic Flute*, pieces by Faure, Ravel, Poulenc, Debussy and Stravinsky.

Hockney at the Opera I

8 pm
Tuesday, 27 December
Saturday, 14 January
Auditorium
\$6 (WAC members, MN Opera Associates,
senior citizens \$5)

3 pm
Saturday, 14 January
Auditorium
\$5 (WAC members, MN Opera Associates,
senior citizens \$4)

Walker Art Center and the Minnesota Opera will present an evening of vivacious adaptations and segments of operatic works by Maurice Ravel, Erik Satie and Francis Poulenc. The production features a magnificent floor-to-ceiling curtain designed for this program by David Hockney and incorporates a multi-media presentation of Hockney set designs. The evening will include a telling of Ravel's *L'Enfant et les Sortilèges* (*The Bewitched Child*) by Vern Sutton with Philip Brunelle at the piano; a unique interpretation of Satie's *Parade* featuring an original text by Sutton in the light-hearted manner of the speaking choruses of Satie's era; and a formal dress version, featuring Hockney props, of Poulenc's *Les Mamelles de Tirésias* (*The Breasts of Tiresias*) with Sutton acting as master of ceremonies and occasional performer. Featured performers are Linda Wilcox, soprano; Emma Small, mezzo; Dan Dressen, tenor; and James McKeel, baritone. The program is in English and represents a musical approach to the works which is as fresh and effervescent as Hockney's visual designs. *Hockney at the Opera* is a co-production of Walker Art Center and the Minnesota Opera and is made possible through a grant from the National Endowment for the Arts.

Hockney at the Opera II

8 pm
Thursday, 29 December
Saturday, 21 January
Auditorium
\$6 (WAC members,
senior citizens \$5)

3 pm
Sunday, 22 January
Auditorium
\$5 (WAC members,
senior citizens \$4)

Hockney at the Opera II is a program of adaptations of operatic works by Igor Stravinsky—*Le Rossignol* (*The Nightingale*) and *The Rake's Progress*. The inventive stage direction of Vern Sutton interacts with the musical direction of Philip Brunelle and the talents of the Minnesota Opera in this special event. Again projections of Hockney's set designs combine with live action and settings to bring a new spirit to the works. Accompanied by the voice of the nightingale, Vern Sutton will sing and narrate the tale of *Le Rossignol*, blending the various elements of the production together. A condensed version of *The Rake's Progress* will omit certain scenes and characters but maintain the opera's essential thrust while adding a new perspective via Hockney's slides and original curtain design. *Hockney at the Opera II* is in English and features Linda Wilcox, soprano; Emma Small, mezzo; Dan Dressen, tenor; and LeRoy Lehr, bass-baritone. A co-production of Walker Art Center and the Minnesota Opera, this program is made possible through a grant from the National Endowment for the Arts.

Education

Class

David Hockney: From Painted Canvases to Sets for the Met

Instructor: Roslye Ultan

10:30 am–3 pm
Thursdays
12 January–16 February
\$60 (WAC members,
senior citizens \$30)

David Hockney entered the art world during the heyday of the Beatles in the flamboyant decade of the 1960s. The paintings he produced during this period combined the pop sensibility of his times with his vast knowledge of art history to create a distinctly original style. In these works enigmatic figures and objects inhabited precarious, stage-like spaces. Hockney brought this magical propensity to theatrical design as early as 1966 and has developed the interrelationship between his paintings and theater designs throughout the 1970s and 1980s.

Participants in this course will view the sets Hockney created for the Glyndebourne Festival Opera and the Metropolitan Opera productions as presented in the exhibition *Hockney Paints the Stage*. The relationship between the sets and the artist's paintings will be discussed, and the course will examine the inspiration for both: Hockney's home environment, his travels and his knowledge of twentieth-century art.

Offered in cooperation with the University of Minnesota Continuing Education for Women, this course will be taught by Roslye Ultan, a

Family Events

A Hockney Holiday For the Whole Family

Noon–4 pm
Sunday, 18 December
Gallery A
Free

Celebrate the holidays with a special day of workshops and tours of the exhibition *Hockney Paints the Stage*. Free refreshments, balloons, and admission to the exhibition will be provided to all workshop and tour participants.

Backstage Workshops

Free art workshops for kids and parents explore many of the arts that combine to make opera. Each activity is based on themes from the operas as designed by David Hockney.

Custom Costumes—Design and make costumes based on your favorite opera characters.

Mask Making—Create your own exciting theatrical mask.

Make-it Up—Learn how actors use makeup to become beautiful and bizarre.

Block-Shop—Design imaginative toy alphabet blocks using Hockney sets as inspiration.

Magic Flutes—Transform ordinary flutes into magical musical instruments.

Stories from Operaland

Join actors and storytellers for free tours of the exhibition *Hockney Paints the Stage*. Gallery

Magic and Enchantment: Opera for Children

Papageno's Magic Flute

10:30 am
Saturday, 3 December
Auditorium
\$2.50 (WAC members, senior
citizens, children under 12 \$1.50)

The Magic Flute, written by Mozart in 1791, tells of the adventures of Prince Tamino as he endeavors to rescue an imprisoned princess whom he loves. The music for this opera is so sunny and infectious that Mozart himself requested that it be sung for him on his deathbed. This Saturday morning program will feature highlights of this delightful opera from the viewpoint of Papageno, Tamino's companion and owner of the magic flute. Singers James McKeel, Leslie Giammanco and accompanist Yale Marshall will perform the charming music featured in Papageno's scenes including: The Birdcatcher's Song; Monastatos's capture of the slaves; and Papageno's Drinking Song, among others. Following the program a short tour of the exhibition will introduce children to David Hockney's colorful designs for *The Magic Flute*. Program 45 minutes

Ravel's The Boy and the Enchanted Rebellion

10:30 am
Saturday, 10 December
Auditorium
\$2.50 (WAC members, senior
citizens, children under 12 \$1.50)

This dramatic opera tells the tale of a young French boy with a bad temper who, after being

Film

Opera Into Movie

The first two films in this series are outstanding examples of Mozart operas adapted for the screen by creative directors. The third program includes two famous parodies of the cultural image of opera.

The Magic Flute (1975)

7:30 pm
Sunday, 4 December
Auditorium
\$3 (WAC members,
senior citizens \$2)

The Magic Flute is Ingmar Bergman's sensuous adaptation of Mozart's famous story of freemasonry, the wonderment of young love and the nearness of death. Upon completion Bergman commented, "My aim in staging and directing the *Flute* was strictly to entertain, in an easy, happy, tender and vital spirit." With Ulrik Cold, Josef Kostlinger and Erik Saeden. 134 minutes

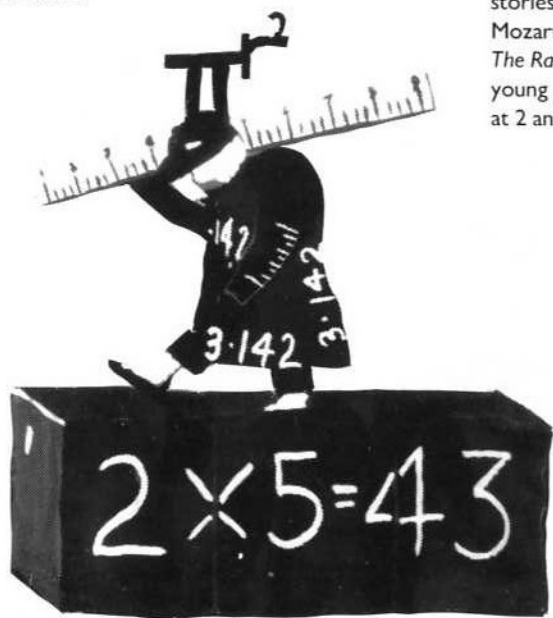
Don Giovanni (1979)

7:30 pm
Sunday, 11 December
Auditorium
\$3 (WAC members,
senior citizens \$2)

Creatively bold yet scrupulously faithful to Mozart's masterwork, Joseph Losey's *Don Giovanni* captures the essential drama and beautiful exuberance of the original opera. Photographed in the Palladian villas and theaters around Vicenza and Venice, the film shifts from *commedia dell'arte* to morality play; in visual terms from Watteau to Goya. Starring Ruggero Raimondi, Edda Moser, José Van Dam. 185 minutes

this course will be taught by Rachel Ullian, a professional gallery lecturer for the Art Center and adjunct instructor in art history at Hamline University.

For registration information call 375-7622.



storytelling, led by dancer/actor Susan DeLattre, will bring life to opera stories for children from four to ten years of age. Tours begin at 1 and 3 pm. Theater tours led by Guthrie actor Paul D. Walker will interpret the stories and characters of operas including Mozart's *The Magic Flute*, Stravinsky's *The Rake's Progress* and *The Nightingale* for young people ten years and older. Tours begin at 2 and 4 pm.

French boy with a bad temper who, after being scolded for not doing his homework, smashes a teapot and cup, slashes the wallpaper, pulls a cat's tail, stabs a squirrel with a pen, destroys a grandfather clock and rips up his school books. The story continues with the revenge of the furniture and animals and their eventual reconciliation. Although this story can be seen simply as an afternoon's fantasy in childhood, it is also a parable of choices facing the human race—destruction or love. Pianist/singer Yale Marshall and singers Mary Boyd Martz and Dan Dessen will perform some of the characteristic scenes from Ravel's *L'Enfant et les Sortilèges*—including the boy's rampage, the revolt of the furniture, the threats of the teapot and cup and the cat's duet. The program includes informal discussions with the audience about the need to respect the artifacts of man and the environment. Program 45 minutes

A Night at the Opera (1935) What's Opera, Doc? (1957)

7:30 pm
Sunday, 18 December
Auditorium
\$3 (WAC members,
senior citizens \$2)

Although not an opera film, the Marx brothers's *A Night at the Opera* finds Groucho and Chico in perfect pitch and Harpo doing his best under the circumstances. This classic backstage farce remains one of the Marx brothers's best films and includes many of their most famous routines, including Groucho and Chico's contractual negotiation, the crowded stateroom scene, and Harpo's joyous unleashing of every conceivable set backdrop during a performance of *Il Trovatore* at the Metropolitan Opera. With Allan Jones and Kitty Carlisle. Preceded by *What's Opera, Doc?*, Chuck Jones's brilliant cartoon parody of Wagnerian opera.

The film *A Bigger Splash*, featuring David Hockney, will open at the Suburban World Theater, Hennepin Avenue and Lake Street, Minneapolis, on Friday, 6 January.

Walker Art Center

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Hockney Related Events



R E C E N T A C Q U I S I T I O N S

January 9-February 2, 1985

Jean Arp

Franz Kline

William Bailey

Morris Louis

William Baziotes

Henry Moore

Theophilus Brown

Manuel Neri

Le Corbusier

Nathan Oliveira

Richard Diebenkorn

Amedee Ozenfant

Jim Dine

Frank Stella

Mark di Suvero

Wayne Thiebaud

Sam Francis

James Weeks

Helen Frankenthaler

H. C. Westermann

David Hockney

Paul Wonner

David Hockney

Paul Wonner

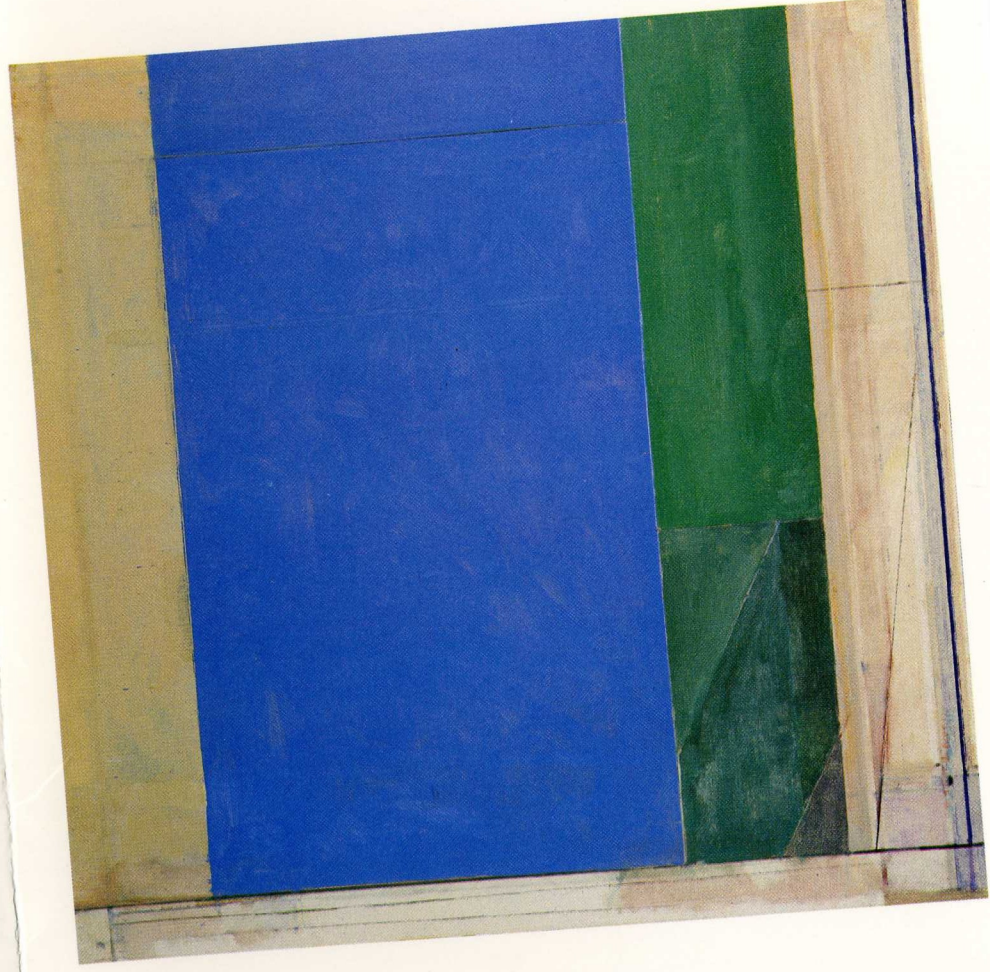
Preview of the exhibition

Wednesday evening, January 9th, 5:30-7:30

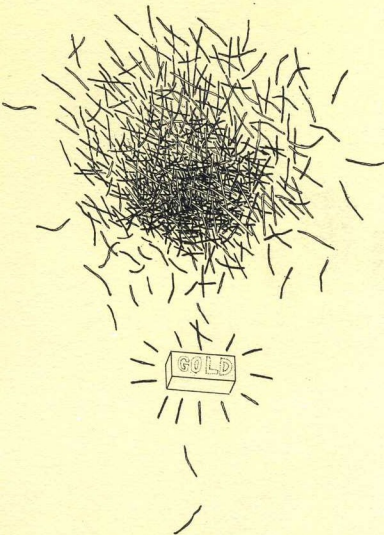
J O H N B E R G G R U E N G A L L E R Y

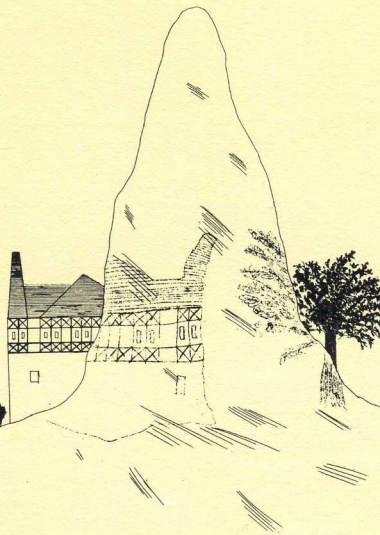
228 Grant Avenue, San Francisco (415) 781-4629

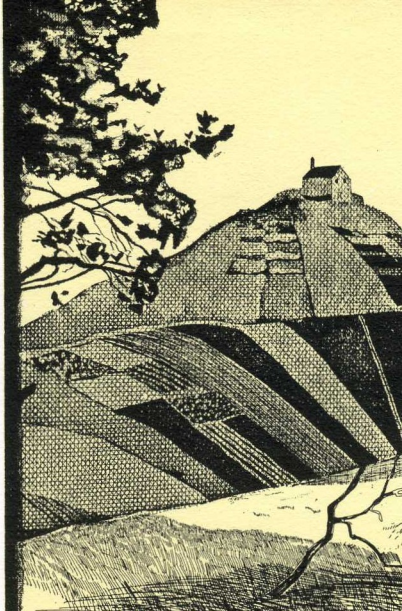
Richard Diebenkorn, "Ocean Park No. 92," 1976, oil on canvas, 81" x 81"

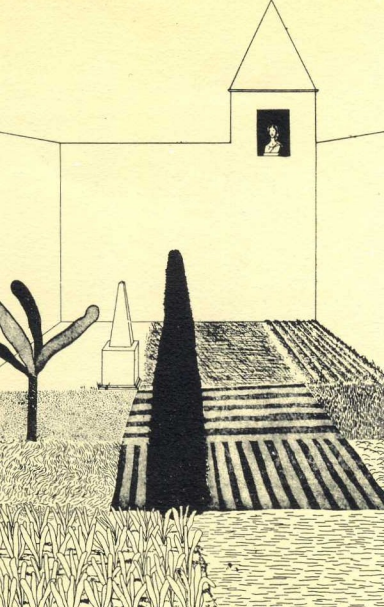












David Hockney

Six Fairy Tales from the Brothers Grimm
and other new etchings

Opening Saturday, October 31,
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André Emmerich Gallery
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au 8 mars 1972

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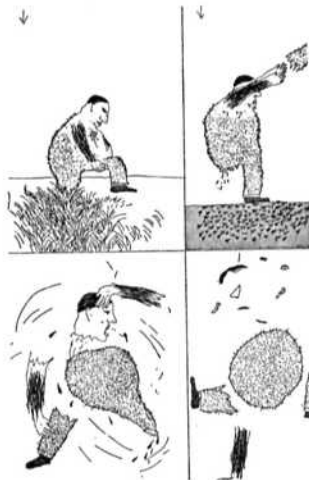
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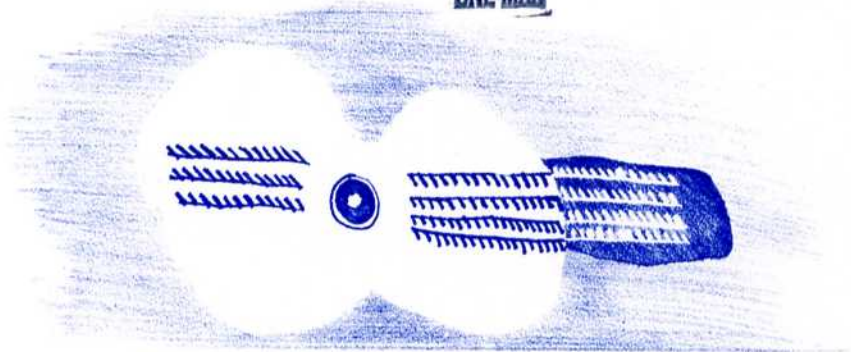
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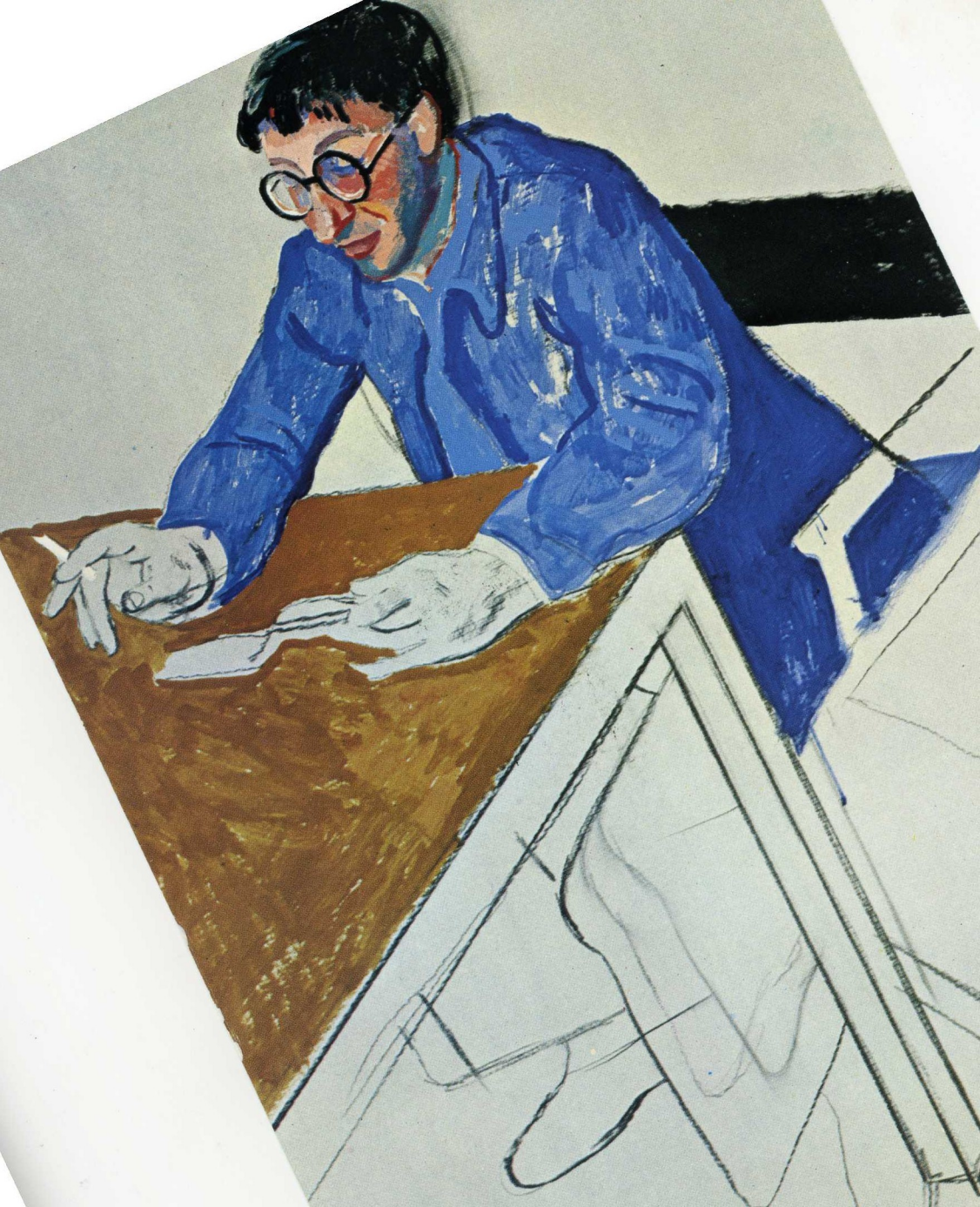
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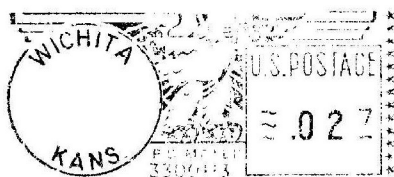
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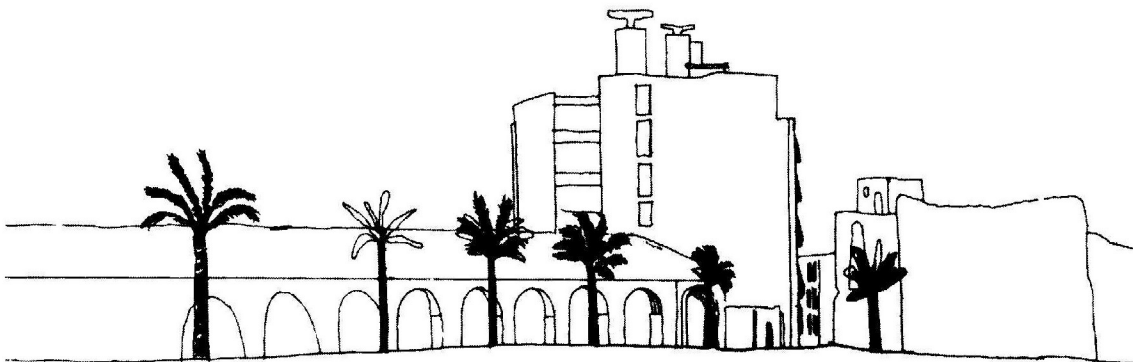
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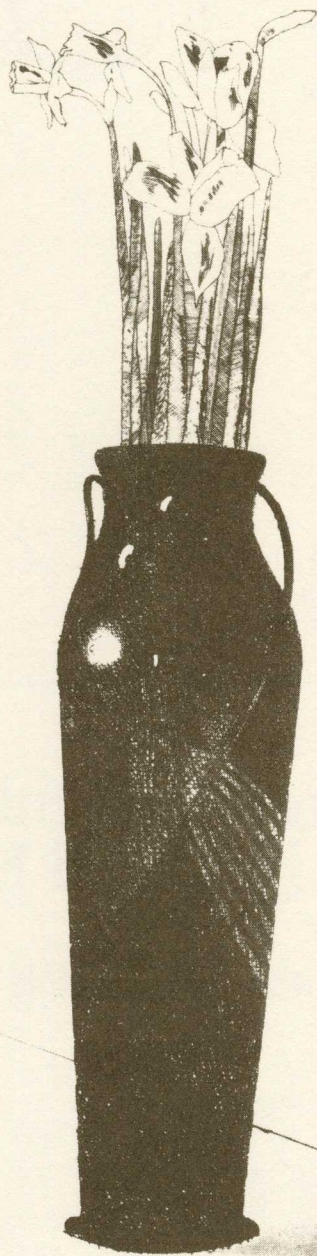
Travels with Pen, Pencil, and Ink: Prints and Drawings by David Hockney

October 18 - November 19, 1978



HOCKNEY, D

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The
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Wednesday evening
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Illustrated:
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David Hockney
Lithograph, 1976

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PREVIEW

MAY 13

6 - 9 p.m.



first class mail



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Museum of Contemporary Art, Chicago

Sept. 11 - Nov. 11, 1984

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**Saturday,
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David Hockney, "Cella in Hollywood", 1984. Crayon on Paper. 30 x 22 1/2 inches

DAVID HOCKNEY

OPERE GRAFICHE

898ª mostra del cavallino
dal 27 agosto al 30 settembre 1981

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GALLERIA DEL CAVALLINO - SAN MARCO 1725 - VENEZIA



Ho cominciato a lavorare con l'incisione a Bradford, quando frequentavo il Royal College of Art, perché non avevo denaro sufficiente per acquistare i colori per dipingere. Qualcuno mi aveva detto che al dipartimento dell'incisione tutto il materiale veniva dato gratuitamente e così ho pensato di andar là ad esercitarmi. Così Hockney ricorda nella brillante autobiografia **Hockney by Hockney** i primi passi della sua lunga attività nel campo dell'arte grafica. In questo campo le sue opere di allora sono assai più nitide, meno appesantite da polemiche o allegorie, da simboli e da segni che apparivano continuamente nelle altre sue opere eseguite appunto in quegli anni.

Nella stampa, Hockney aveva trovato uno sfogo naturale ed immediato alla sua attrazione per i libri illustrati e per i soggetti letterari, tradizione sempre presente nell'arte inglese sin dai tempi di William Blake.

Durante il suo primo viaggio in America, alla fine del 1961, aveva portato con sé un gruppo di incisioni e la vendita di queste a musei e a collezionisti, gli aveva consentito di vivere per un certo periodo a New York.

Il mezzo grafico che egli ora usava abitualmente era l'incisione (o l'acquatinta) e il soggetto lo derivava spesso dai poemi di Withmann e di Cavafy, dalle fiabe di Grimm, da canzoni popolari e anche da personali esperienze. La serie di sedici stampe che Hockney eseguì allora a New York: **La carriera di un libertino** rappresenta il felice coronamento di questa prima fase di attività. Quest'opera è la versione attuale, ambientata a New York, dei dipinti satirici e moralistici di Hogarth esposti al Soane Museum. Le sedici incisioni raccontano alcune esperienze dell'artista in America e la sua trasformazione da uno stadio di innocente primitivismo in una progressione o **carriera** in cui si riflette il declino sociale e morale che avviene nell'artista o **libertino**, che diviene virtualmente irriconoscibile dagli altri che lo circondano.

Alla fine del 1965 Hockney ritornò per un breve periodo a Londra e di lì si recò a Beirut per raccogliere idee per una serie di incisioni che dovevano servire a illustrare le poesie di Cavafy. Questo viaggio gli servì per assorbire l'atmosfera e per trovare specifici dettagli che avrebbe utilizzato per l'ambientazione delle nuove incisioni, che avrebbe poi realizzato sviluppando un disegno che si avvale di una linea semplice e netta, una tecnica che esige il massimo controllo e la più grande concentrazione.

Nel 1969 Hockney viene incaricato di illustrare alcune fiabe dei fratelli Grimm; l'artista aveva già eseguito, qualche anno prima, alcune incisioni sullo stesso tema ma ora il progetto doveva raggiungere un ben più ambizioso sviluppo. Le stesse fiabe attraevano l'artista per svariate ragioni: innanzi tutto perché erano raccontate con un linguaggio semplice e piano, poi perché coprivano uno strano arco di esperienze che andava dalla magia al moralismo. Hockney trattava le storie che aveva scelto non nella solita maniera di raccontare il momento principale del racconto ma soffermandosi sui dettagli sugli elementi secondari, narrando storie con immagini evocate dalle descrizioni. Quando finì questo lavoro aveva eseguito ben ottanta incisioni.

In seguito la sua attività di incisore si era andata sempre più sviluppando; aveva preparato anche una serie di litografie basate su ritratti di amici eseguite con il segno ricco e sottile dei suoi disegni a matita. Aveva lavorato inoltre a una serie di sei litografie ispirate da un suo viaggio in Giappone nel 1971, sui fenomeni atmosferici, **The weather series**, con l'impiego di vari colori e di effetti tonali per illustrare sei differenti condizioni climatiche: la neve, il vento, la pioggia, il sole, la nebbia, il fulmine.

Più recentemente, lavorando assieme allo stampatore abituale di Picasso, Aldo Crommelynck, aveva elaborato una nuova tecnica di incisione, usando lo zucchero e il colore da stampa e come risultato Hockney fu in grado di eseguire incisioni tecnicamente molto complesse come **Contre-jour in the french style** e **Two vases in the Louvre**, entrambe del 1974. Aumentando la sua abilità nella tecnica di stampa Hockney era ritornato ai libri illustrati. Le litografie assai capricciose, ma bellissime, ispirate da un poema di Wallace Stevens **L'uomo con la chitarra azzurra**, rivelano una maestria eccezionale e la conoscenza di tutta una gamma di tecniche di stampa a colori. In questa serie Hockney mescola giochi di parole a riferimenti visuali e letterari; il titolo della serie stessa dice con una certa immaginazione: **Incisioni di David Hockney, ispirato da Wallace Stevens, ispirato da Pablo Picasso.**

da: David Hockney: Travels with pen, pencil and ink, Londra 1978.

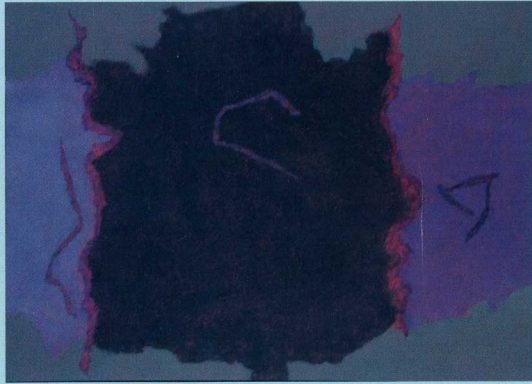
DAVID HOCKNEY

è nato a Bradford, Inghilterra, nel 1937.
Vive e lavora a Londra e a Los Angeles.
Sue opere si trovano nelle maggiori collezioni pubbliche e private.

Si ringraziano per la gentile collaborazione: Paul Cornwall-Jones, Lewis Kaplan, Kasmin, Desmond Page.

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David Hockney



July 7 - September 9, 2006

Summer Selections

PORTRAITS - PLACES - PERSPECTIVES

Karen Appel
John Baldessari
Cecily Brown
Hans Burkhardt
Alexander Calder
Anthony Caro
Paul Cezanne
Mark Chagall
Willem de Kooning
Edgar Degas
Max Ernst
Oskar Fischinger
Sam Francis
Helen Frankenthaler
Frank Gehry
Arshile Gorky
Francisco Goya
Patrick Graham
George Grosz
David Hockney
Jasper Johns
Frederick Kann
Edward Kienholz
Kathe Kollwitz

Rico Lebrun
S. MacDonald-Wright
Man Ray
Henri Matisse
Roberto Matta
Jean Metzinger
Joan Miro
Henry Moore
Pablo Picasso
Robert Rauschenberg
Diego Rivera
Georges Rouault
Ed Ruscha
Theodoros Stamos
Frank Stella
Donald Sultan
Rufino Tamayo
Mark Tobey
Toulouse-Lautrec
Cy Twombly
Andy Warhol
Ruth Weisberg
Jerome Witkin
Francisco Zuniga

& others

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Friday, July 7, 6:00 - 10:00 p.m.

in conjunction with
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Ann Putting on Lipstick
lithograph in black
okawara paper
120 x 47 cm/47 x 18½ in
edition 75 proofs 15

David Hockney

Celia & Ann

ten lithographs printed at Gemini
© David Hockney 1979

Petersburg Press

59a Portobello Road London W11
17 East 74 Street New York 10021

Printed in England



Celia Reclining
lithograph in black
twin rocker paper
58 x 55 cm/23 x 22 in
edition 100 proofs 16



Celia Adjusting Eyelash
lithograph in black
twin rocker paper
58 x 79 cm/23 x 31 in
edition 100 proofs 16



Ann Combing Her Hair
lithograph in black
john koller paper
60 x 80 cm/23½ x 31½ in
edition 75 proofs 15



Celia Weary
lithograph in black
toyoshi paper
102 x 75 cm/40 x 30 in
edition 100 proofs 16



Celia Inquiring
lithograph in black
toyoshi paper
102 x 75 cm/40 x 30 in
edition 78 proofs 14



Celia Elegant
lithograph in black
toyoshi paper
102 x 75 cm/40 x 30 in
edition 100 proofs 16



Celia Amused
lithograph in black
toyoshi paper
102 x 75 cm/40 x 30 in
edition 100 proofs 14



**A Lot More of
Ann Combing Her Hair**
lithograph in black
toyoshi paper
126 x 91.5 cm/49½ x 36 in
edition 67 proofs 15



Celia Musing
lithograph in black
toyoshi paper
102 x 75 cm/40 x 30 in
edition 100 proofs 16

DAVID HOCKNEY



La Virreina : exposicions




Fundación Juan March



Ajuntament de Barcelona

es complauen a invitar-vos a la inauguració de l'exposició *David Hockney*, que tindrà lloc el dilluns 11 de gener, a dos quarts de vuit del vespre, a l'Espai 2 del Palau de la Virreina, La Rambla, 99

Gener, 1993.



Del 12 de gener
al 28 de febrer de 1993

**DAVID
HOCKNEY**

Palau de la Virreina

Espai 2

La Rambla, 99

08002 Barcelona

Telèfon 301 77 75

Fax 317 12 40

Horari:

Feiners, de 10 a 14 h.

i de 16.30 a 21 h.

Festius, de 10 a 14 h.

Tancat dilluns al matí.

Detail of *Afternoon Swimming*, 1980. Lithograph, 31³/₄ x 39⁵/₈ inches (81 x 101 cm) ©1994 David Hockney

ARTIST'S FILE

David Hockney's *Pools*



April 21 to May 27, 1994

André Emmerich *Project Space* Sixth floor

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DAVID HOCKNEY

Fundación Juan March

CATÁLOGO

1. AUTORRETRATO, 1954.
Litografía en cinco colores,
prueba del artista.
40 x 30 cm.
Cortesía de David Hockney.
2. RETRATO DE MI PADRE, 1955.
Oleo sobre tela.
50,8 x 40,6 cm.
Cortesía de David Hockney.
3. NIÑO MUÑECO, 1960-1961.
Oleo sobre tela.
122 x 99 cm.
Hamburger Kunsthalle.
4. NOSOTROS DOS CHICOS ESTRE-
CIAMENTE ABRAZADOS, 1961.
Oleo sobre cartón
121,9 x 152,4 cm.
Arts Council Collection, The
South Bank Centre, Londres.
5. UN HOMBRE DE PIT DELANTE DE SU
CASA BAJO LA LLUVIA
QUE CAE, 1962.
Oleo sobre tela.
243,8 x 152,4 cm.
Colección Museum Van
Hedendaagse Kunst - Gante.
6. IOWA, 1964.
Acrílico sobre tela.
153 x 153 cm.
Hirshhorn Museum and
Sculpture Garden,
Smithsonian Institution.
Donación de Joseph H.
Hirshhorn, 1966.
Washington DC.
7. PINTURA BANAL, 1964.
Acrílico sobre tela.
183 x 183 cm.
Hirshhorn Museum and
Sculpture Garden,
Smithsonian Institution.
Donación de Joseph H.
Hirshhorn, 1966.
Washington DC.
8. UN BODEGÓN REALISTA, 1965.
Acrílico y óleo sobre tela.
122 x 122 cm.
Cortesía de la Galería André
Emmerich. Nueva York.
9. AMA DE CASA DE BEVERLY HILLS,
1966.
11. REGANDO EL CÉSPED, 1967.
Acrílico sobre tela.
153 x 153 cm.
Lyn & Norman Lear,
Los Angeles.
12. LA GRAN ZAMBULLIDA, 1967.
Acrílico sobre tela.
243,8 x 243,8 cm.
Tate Gallery, Londres, adqui-
rido en 1981.
13. CHRISTOPHER ISHERWOOD Y DON
BACHARDY, 1968.
Acrílico sobre tela.
212 x 304 cm.
14. EL PARQUE DE LAS FUENTES, VICHY,
1970.
Acrílico sobre tela.
214 x 305 cm.
15. EL SR. Y LA SRA. CLARK Y PERCY,
1970-1971.
Acrílico sobre tela.
213,4 x 304,8 cm.
Tate Gallery, Londres, dona-
ción de los Amigos de la Tate
Gallery, 1971.
16. CELIA. CARRENAC, AGOSTO,
1971.
Lápiz sobre papel.
43,2 x 35,5 cm.
Colección del artista.
17. GONZÁLEZ Y SOMBRA, 1971.
Acrílico sobre tela.
122 x 91,4 cm.
The Art Institute of Chicago.
Legado por Solomon
B. Smith, 1986.
18. MONTAÑA FUJI Y FLORES, 1972.
Acrílico sobre tela.
153 x 122 cm.
Préstamo del Metropolitan
Museum of Art, Nueva York.
Donación de la Sra. Arthur
Hays Sulzberger, 1972.
19. EL PADRE DEL ARTISTA, 1972.
Tinta sobre papel.
43,2 x 35,6 cm.
Cortesía de David Hockney.
20. LA MADRE DEL ARTISTA, 1972.
Lápiz sobre papel.
43,2 x 35,6 cm.
Cortesía de David Hockney.
21. DOS SIJAS DE PLAYA. CALVI,
1972.
Acrílico sobre tela.
122 x 153 cm.
Museo Boymans-van
Beuningen, Rotterdam.
25. RELÁMPAGO. 99 x 81 cm.
26. NIEBLA. 94 x 81 cm.
27. NIEVE. 94 x 77 cm.
Gemini G.E.L., Los Angeles.
28. CELIA EN ENAGUA NEGRA RECO-
TADA, PARÍS, DICIEMBRE, 1973.
Lápiz sobre papel.
49 x 64 cm.
Cortesía de David Hockney.
29. EL ALUMNO: HOMENAJE A
PICASSO, 1973.
Grabado.
76,2 x 55,9 cm.
Colección del artista.
30. EL ARTISTA Y MODELO,
1973-1974.
Grabado.
81,3 x 61 cm.
Colección del artista.
31. MI PADRE, PARÍS, ENERO 1974.
Lápiz sobre papel.
64 x 49 cm.
Cortesía de David Hockney.
32. MIS PADRES, 1977.
Oleo sobre tela.
182,9 x 182,9 cm.
Tate Gallery, Londres,
adquirido en 1981.
33. GREGORY EN LA PISCINA (PIS-
CINA DE PAPEL 4), 1978.
Pasta de papel coloreada
prensada.
80 x 125 cm.
Cortesía de David Hockney.
34. PISCINA EN OTOÑO (PISCINA
DE PAPEL 29), 1978.
Pasta de papel coloreada
prensada, seis paneles.
182,9 x 217,2 cm.
Colección Tyler Graph
New York.
35. LA CASA DE HOLLYWOOD
1980.
Oleo, carboncillo, col-
oreado sobre tela.
152,4 x 304,8 cm.
Colección Walker Art
Minneapolis.
Donación de Penny y
Winton, 1983.
36. EL JARDÍN DE RAVEL CON
DOR NOCTURNO, 1980.
Oleo sobre tela.
152,4 x 182,9 cm.
Colección Rita y Mo-

38. PINTURA INACABADA, ACABADA EN FOTOGRAFÍA, 2 DE ABRIL DE 1982.
Composición con Polaroid.
63,5 x 76,2 cm.
Cortesía de David Hockney.
39. BODEGÓN CON GUITARRA AMARILLA, 1. A. 3 DE ABRIL, 1982.
Composición con Polaroid.
85 x 56 cm.
Cortesía de David Hockney.
40. ESTUDIO DE LA CASA DE HOLLYWOOD HILLS, 1982.
Gouache sobre papel.
129,5 x 167,6 cm.
Cortesía de David Hockney.
41. MI MADRE, BOLTON ABBEY, YORKSHIRE, NOVIEMBRE, 1982.
Collage fotográfico.
120,7 x 69,9 cm.
Cortesía de David Hockney.
42. AUTORRETRATO, 28 DE SEPTIEMBRE, 1983.
Carboncillo sobre papel.
76,2 x 57,2 cm.
Cortesía de David Hockney.
43. GREGORY II, 1984.
Carboncillo sobre papel.
56,5 x 75 cm.
Cortesía de David Hockney.
44. EL COMEDOR DE CHRISTOPHER Y DON I, 1984-1987.
Oleo sobre tela.
120 x 90 cm.
Peter Morton, Los Angeles.
45. PASANDO AL LADO DE DOS SILLAS, 1984-1986.
Litografía en color con cristal y marco pintados.
71 x 115 cm.
Cortesía de David Hockney.
46. LA SILLA, 1985.
Oleo sobre tela.
121,9 x 91,4 cm.
Cortesía de David Hockney.
47. UN PASEO POR EL PATIO DEL HOTEL ACATLÁN, 1985.
Oleo sobre dos telas.
183 x 610 cm.
Cortesía de David Hockney.
48. TERRAZA CON SOMBRAS, 1985.
Collage fotográfico.
45,7 x 61 cm.
Cortesía de David Hockney.
49. LA CARRETERA PEARLBLOSSOM I, 11-18 DE ABRIL DE 1986.
Collage fotográfico.
117,5 x 161 cm.
Cortesía de David Hockney.
50. AUTORRETRATO N.º 8, JULIO, 1986.
Dibujo hecho en una fotocopiadora de color, dos paneles.
55 x 21,5 cm.
Cortesía de David Hockney.
51. CALIFORNIA, 1987 (COPIADO DE 1965).
Acrílico sobre tela.
152,3 x 182,8 cm.
Los Angeles County Museum of Art.
Donación de David Hockney.
52. BODEGÓN CON FLORES, 1987.
Acrílico sobre tela.
90 x 90 cm.
Colección Agnes Gund, Nueva York.
53. EL PEQUEÑO STANIFY DORMIDO, 1987.
Oleo sobre tela.
30 x 45 cm.
Cortesía de David Hockney.
54. INTERIOR CON DOS FERROS, MONICALM, 1988.
Oleo sobre tela.
180 x 150 cm.
Cortesía de David Hockney.
55. MARGARET HOCKNEY I, 1988.
Oleo sobre tela.
41,25 x 26,25 cm.
Cortesía de David Hockney.
56. KEN WATHEY, 1988.
Oleo sobre tela.
41,25 x 26,25 cm.
Cortesía de David Hockney.
57. ELSA DUARTE, 1989.
Oleo sobre tela.
41,25 x 26,25 cm.
Cortesía de David Hockney.
58. MORRY PYNOS, 1989.
Oleo sobre tela.
41,25 x 26,25 cm.
Cortesía de David Hockney.
59. BING II, 1989.
Oleo sobre tela.
41,25 x 26,25 cm.
Cortesía de David Hockney.
60. GEORGE CLARK II, 1989.
Oleo sobre tela.
41,25 x 26,25 cm.
Cortesía de David Hockney.
61. MAMÁ, 1988.
Oleo sobre tela.
41,25 x 26,25 cm.
Cortesía de David Hockney.
62. LA GRAN OLA, 1989.
Oleo sobre cuatro telas.
153 x 183 cm.
63. MACETA CON PETUNIAS, 1989.
Oleo sobre tela.
26,5 x 41,5 cm.
Cortesía de David Hockney.
64. BODEGÓN CON SILLA, 27 DE JUNIO, 1989.
Dibujo compuesto de 16 páginas de fax.
85 x 140 cm.
Cortesía de David Hockney.
65. CASA DE PLAYA POR LA NOCHE, 1990.
Oleo sobre tela.
60 x 90 cm.
Cortesía de David Hockney.
66. EL VALLE, 1990.
Oleo sobre tela.
90 x 120 cm.
Colección particular.
67. EL ÚNICO CON OLAS, 1991.
Oleo sobre tela.
92 x 122 cm.
Sr. y Sra. Martin Trust, Massachusetts.
68. QUÉ PASA CON LAS CUFVAS, 1991.
Oleo sobre tela.
91,4 x 122 cm.
Cortesía de David Hockney.
69. RETRATOS COMPUESTOS CON CÁMARA DE VÍDEO, 1990-1991.
Realizados con una cámara Canon RC-470 e impresos en una copiadora láser de color Canon CLC500.
MAQUITA DEL SUNDAY LONDON TIMES MAGAZINE.
Dos láminas. Cada una de ellas contiene 20 retratos.
Cada lámina 58 x 78 cm.
Cortesía de David Hockney.
70. SEIS DIBUJOS REALIZADOS POR ORDENADOR CON UN MACINTOSH II FX UTILIZANDO PROGRAMA OASIS, E IMPRESOS EN UNA COPIADORA LÁSER DE COLOR CANON CLC500, 1991:
Cada dibujo, 28 x 43 cm.
Cortesía de David Hockney.
71. PLANTA MÓVIL, 1991.
72. VALLA Y ÁRBOLES, 1991.
73. MANCHAS Y LÍNEAS FLOTANDO, 1991.
74. JARDÍN JAPONÉS, 1991.
75. INTERIOR DE CASA DE PLAYA, 1991.
76. CAPAS ROJAS, 1991.



David Hockney en su estudio de Los Angeles, mayo 1986

DAVID HOCKNEY



Fundación Juan March

miércoles 13 de diciembre, 1992

viernes a sábado, 10-14 / 17,30-21

Reservas: 10-14 - Castelló, 77 - 28006 Madrid

1937: Nace el 9 de julio en Bradford, Inglaterra. **1953-57:** Estudia en la Bradford School of Art. **1957-59:** Objeto de conciencia, trabaja en hospitales para cumplir con el obligado Servicio Nacional. **1960:** Visita la gran exposición de Picasso en la Tate Gallery de Londres. **1959-62:** Estudia en el Royal College of Art de Londres. Tiene como compañero de clase a R.B. Kitaj y otros fundadores del Pop Art en Inglaterra. **1961-62:** Pinta la serie de grabados *A Rake's Progress* (Los progresos de un libertino). **1964:** Se traslada a Los Angeles. **1966:** Diseña decorados y trajes para la obra de Alfred *Ubu Roi* (*Ubu Rey*), representada en el Teatro Real de Londres. **1968:** Regresa a Londres. **1969:** Pinta series de grabados sobre los *Seis cuentos de hadas*, de los hermanos Grimm. **1971:** Viaja a Japón. Michael y Christian Blackwood realizan la película *David Hockney's Diaries*. **1973:** Reside en París. **1974-83:** Diseña decorados y trajes para las óperas: *The Rake's Progress* (Los progresos de un libertino), *Die Zauberflöte* (La flauta mágica), *Les Mamelles de Tiresias* (Los pechos de Tiresias), *L'Enfant et les Sortilèges* (El niño y los sortilegios), *Le Sacre du Printemps* (La consagración de la primavera), *Le Rossignol* (El ruiseñor), *Oedipus Rex* (Edipo Rey) y los ballets *Septentrion* y *Varii Capricci*. **1976:** Realiza litografías de gran tamaño. **1977:** Hace grabados para ilustrar *The Man With the Blue Guitar* (El hombre de la guitarra azul), de Wallace Stevens. **1978:** Realiza litografías y series de piscinas con pasta de papel hecha a mano en el Tyler Graphics de Bedford Village, Nueva York. **1981:** Mayo-junio: viaja a China. **1982-84:** Realiza sus primeras composiciones con máquina Polaroid y collages fotográficos. **1986:** Hace obras impresas en fotocopadoras en su estudio de Los Angeles. Termina la obra *Pearlblossom Hwy. I, 11-18th April*, resultado experimental de collages fotográficos. **1986-87:** Diseña la obra de Richard Wagner *Tristan und Isolde* (*Tristán e Isolda*) para ser representada en la Ópera de Los Angeles. **1987-88:** Escribe el guión, dirige y protagoniza la película *A Day on the Grand Canal with the Emperor of China or Surface is Illusion but so is depth*, producida por Philip Haas. **1988:** Crea obras originales para publicaciones locales, nacionales e internacionales en relación con su libro *David Hockney: A Retrospective*. **1988-89:** Vuelve a pintar, concentrándose en paisajes, piscinas, bodegones con flores, retratos de su familia y amigos. **1989-90:** Hace dibujos y los transmite a través de su AT&T y máquina de fax Canon Láser. Realiza hasta 144 cuadros compuestos con varias páginas de fax, utilizando fotocopadora láser en blanco y negro. Trabaja en seis nuevas obras en el Tyler Graphics Ltd. y compone otras realizadas con las fotografías tomadas en sus vacaciones en Alaska e Inglaterra, imprimiéndolas en una máquina láser a color. Inicia una serie de óleos con el tema de las montañas de Santa Mónica. Experimenta con su cámara de vídeo haciendo retratos de amigos y familiares. Diseña decorados y trajes, junto con Ian Falconer, para la ópera *Turandot*, de Puccini, para las representaciones de enero de 1992 en la Lyric Opera de Chicago, y en octubre de 1993 en la Ópera de San Francisco. **1991:** Realiza durante el verano varias pinturas inspirándose en ideas de *Turandot*. Hace dibujos con el ordenador Mac II FX, utilizando el programa Oasis de Timearts. En otoño diseña, junto con Ian Falconer, decorados y trajes para la ópera de Richard Strauss *Die Frau ohne Schatten* (La mujer sin sombra), para ser representada en noviembre de 1992 en la Royal Opera de Londres, y en diciembre de 1993 en el Music Center Ópera de Los Angeles. **1992:** En junio presenta en el Palacio de Bellas Artes de Bruselas su primera retrospectiva en Bélgica.

HOCKNEY,
DAVID

JANUARY 11 THROUGH FEBRUARY 1992

**DAVID
HOCKNEY**

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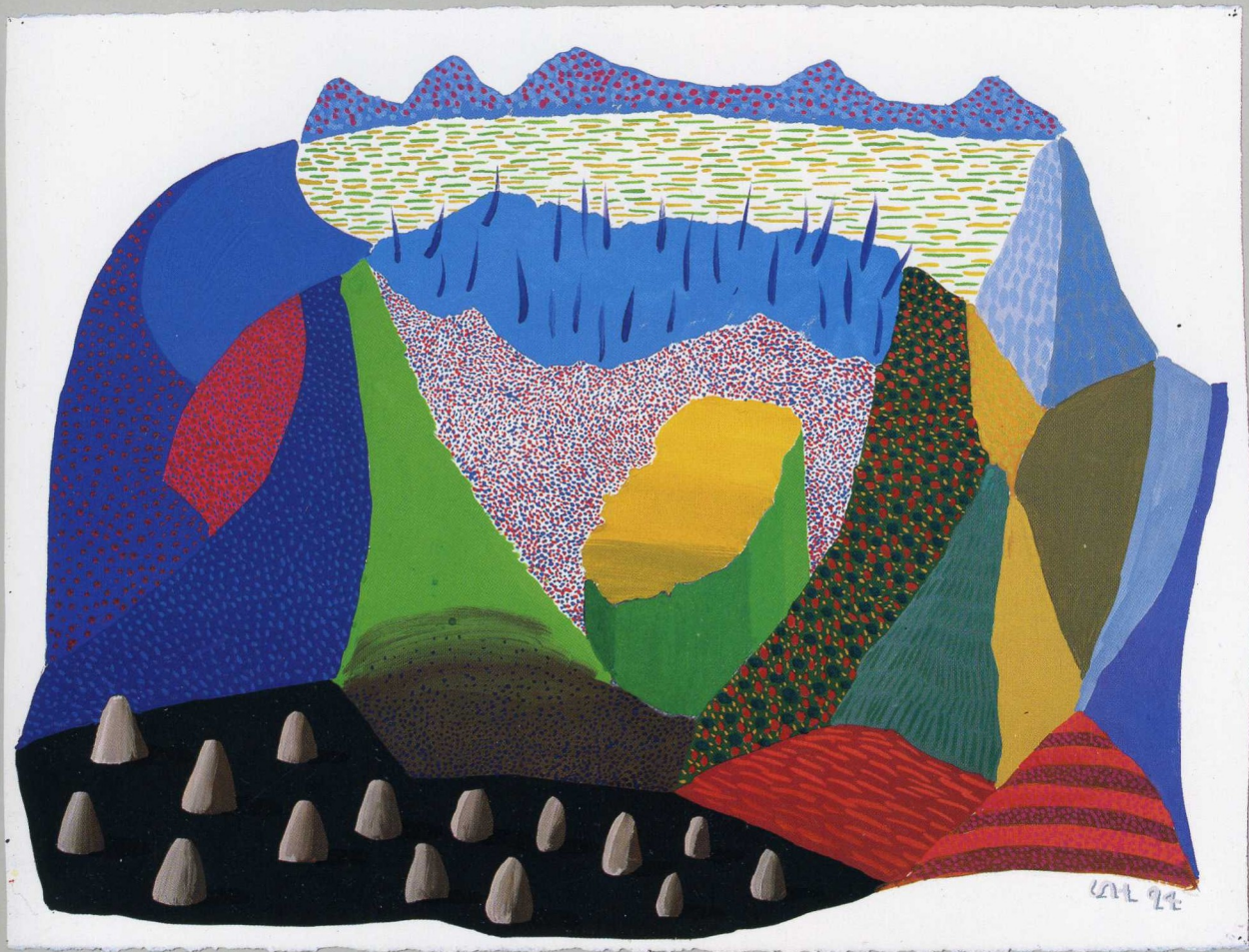




Little Lake, 1994. Gouache, 22 x 30 inches (56 x 76 cm).



Kusd, 1994. Gouache, collage, 22 x 30 inches (56 x 76 cm).



Sunked, 1994. Gouache, 22½ x 30¼ inches (57 x 77 cm).

Photographs by Steve Oliver

David Hockney

Some Even Newer Paintings

(being gouache on paper)



September 9 to October 15, 1994

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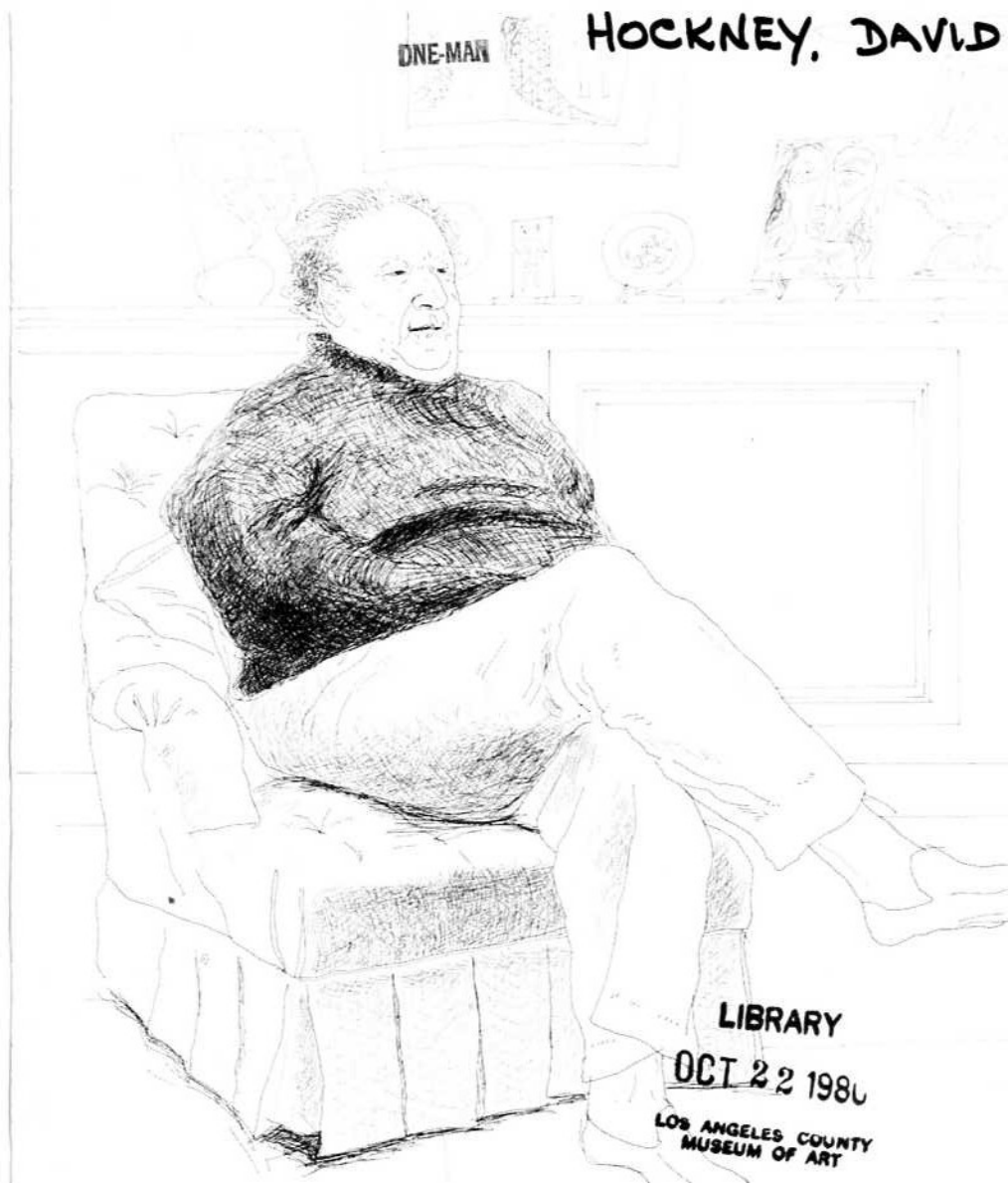
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Cover: Studio installation, Los Angeles, California, June 1994. Photograph by Richard Schmidt. ©1994 David Hockney.



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HELMUT NEWTON
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6

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HOCKNEY, DAVID

A hand holding a dark blue fountain pen with a silver clip, positioned as if about to write on a piece of paper. The paper is part of a collage artwork by David Hockney, featuring a torn edge and a mix of colors including white, blue, and orange. The background is a dense field of green grass. The text 'David Hockney' is overlaid in a bold, green, sans-serif font, preceded by a vertical line. Below it, the text 'L | A | LOUVER' is displayed in a smaller, black, sans-serif font, separated by vertical lines.

David Hockney

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DAVID HOCKNEY

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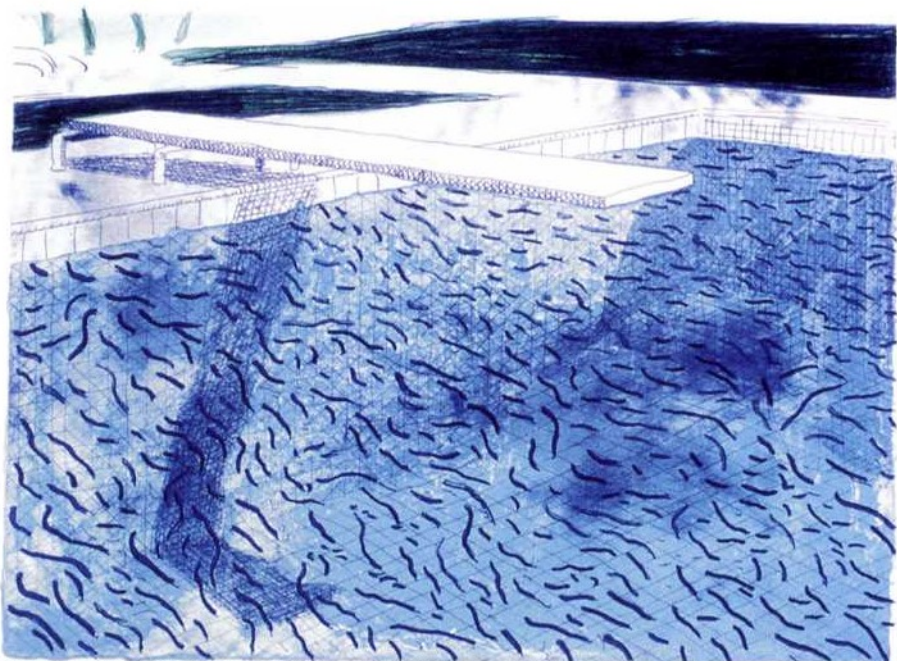
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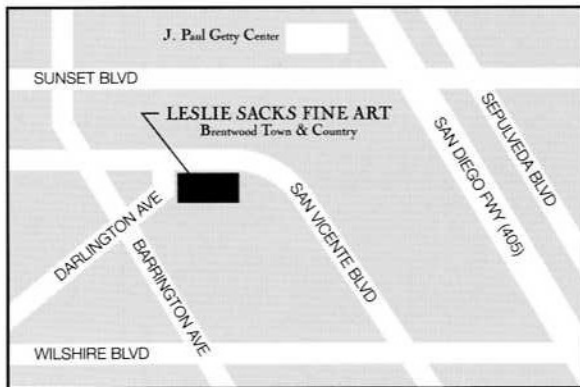
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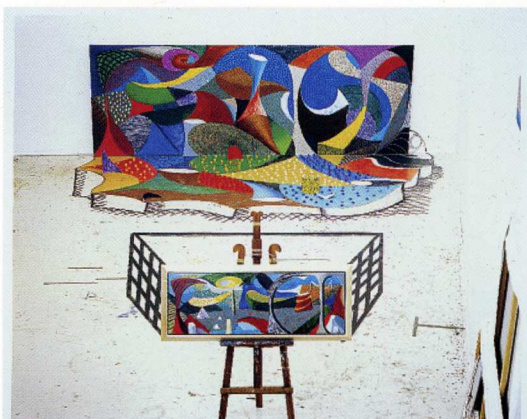
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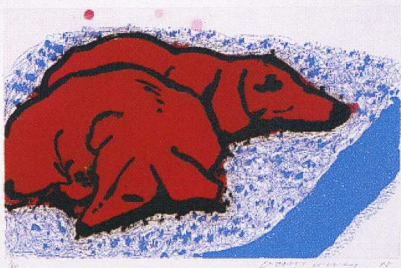
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30 and 31st Oct 1995"*

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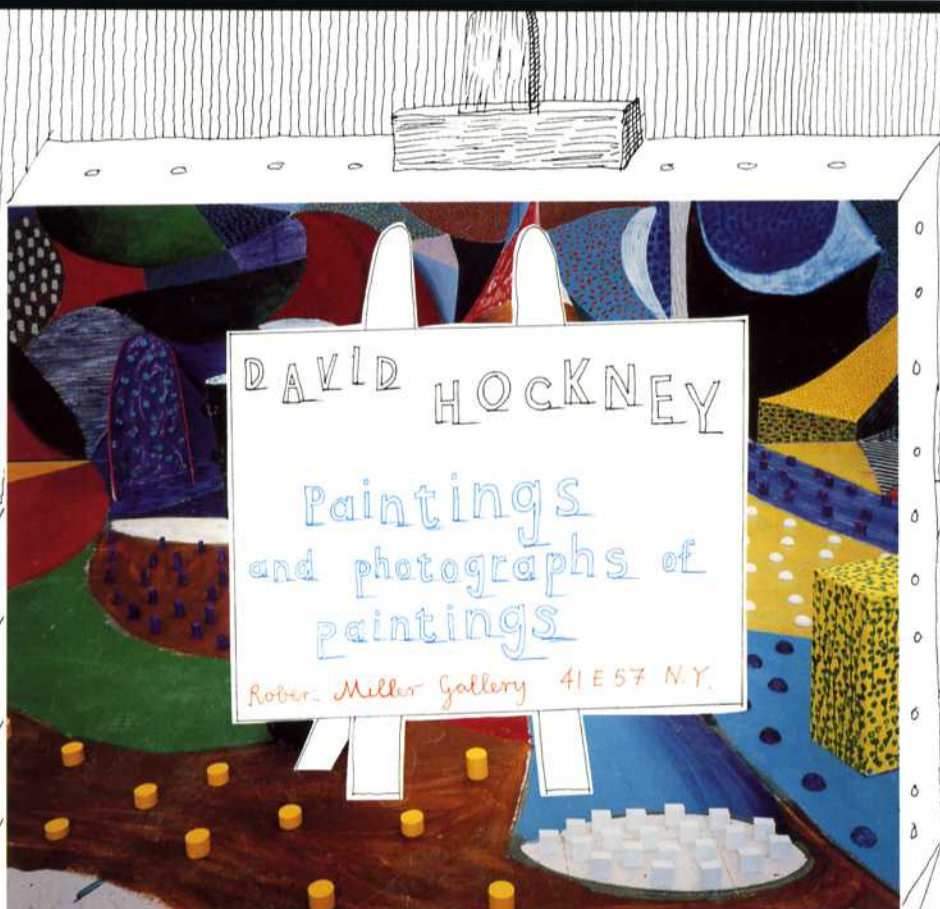
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5th 1995, digital ink jet print, edition of 45, 34.5 x 44 inches *Artichokes*, 1995, oil on canvas, 18 x 25.5 inches
Second Detail Invitation Collage, 1996, uni-ball pen and color laser copy, 8.5 x 11 inches

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Nichols Cyn Rd



David Hockney en su estudio de Los Angeles, mayo 1986.

DAVID HOCKNEY



Fundación Juan March

18 de septiembre - 13 de diciembre, 1992

Horario: Lunes a sábado, 10-14 / 17,30-21
Festivos: 10-14 - Castelló, 77 - 28006 Madrid

HOCKNEY, DAVID

Nace el 9 de julio en Bradford, Inglaterra.-1953-57: Estudia en la Bradford School of Art.-1957-59: Objeto de conciencia, trabaja en hospitales para cumplir con el obligado Servicio Nacional.-1960: Visita la gran exposición de Picasso en la Tate Gallery de Londres.-1959-62: Estudia en el Royal College of Art de Londres. Tiene como compañero de clase a R.B. Kitaj y otros fundadores del Pop Art en Inglaterra.-1961-62: Pinta la serie de grabados *A Rake's Progress* (Los progresos de un libertino).-1964: Se traslada a Los Angeles.-1966: Diseña decorados y trajes para la obra de Alfred Jarry *Ubu Roi* (Ubu Rey), representada en el Teatro Real de Londres.-1968: Regresa a Londres.-1969: Pinta series de grabados sobre los *Seis cuentos de hadas*, de los hermanos Grimm.-1971: Viaja a Japón. Michael y Christian Blackwood realizan la película *David Hockney's Diaries*.-1973: Reside en París.-1974-83: Diseña decorados y trajes para las óperas: *The Rake's Progress* (Los progresos de un libertino), *Die Zauberflöte* (La flauta mágica), *Les Mamelles de Tiresias* (Los pechos de Tiresias), *L'Enfant et les Sortilèges* (El niño y los sortilegios), *Le Sacre du Printemps* (La consagración de la primavera), *Le Rossignol* (El ruiseñor), *Oedipus Rex* (Edipo Rey) y los ballets *Septentrion* y *Varii Capricci*.-1976: Realiza litografías de gran tamaño.-1977: Hace grabados para ilustrar *The Man With the Blue Guitar* (El hombre de la guitarra azul), de Wallace Stevens.-1978: Realiza litografías y series de piscinas con pasta de papel hecha a mano en el Tyler Graphics de Bedford Village, Nueva York.-1981: Mayo-junio: viaja a China.-1982-84: Realiza sus primeras composiciones con máquina Polaroid y collages fotográficos.-1986: Hace obras impresas en fotocopadoras en su estudio de Los Angeles. Termina la obra *Pearlblossom Hwy. I, 11-18th April*, resultado experimental de collages fotográficos.-1986-87: Diseña la obra de Richard Wagner *Tristan und Isolde* (*Tristán e Isolda*) para ser representada en la Ópera de Los Angeles.-1987-88: Escribe el guión, dirige y protagoniza la película *A Day on the Grand Canal with the Emperor of China or Surface is Illusion but so is depth*, producida por Philip Haas.-1988: Crea obras originales para publicaciones locales, nacionales e internacionales en relación con su libro *David Hockney: A Retrospective*.-1988-89: Vuelve a pintar, concentrándose en paisajes, piscinas, bodegones con flores, retratos de su familia y amigos.-1989-90: Hace dibujos y los transmite a través de su AT&T y máquina de fax Canon Láser. Realiza hasta 144 cuadros compuestos con varias páginas de fax, utilizando fotocopadora láser en blanco y negro. Trabaja en seis nuevas obras en el Tyler Graphics Ltd. y compone otras realizadas con las fotografías tomadas en sus vacaciones en Alaska e Inglaterra, imprimiéndolas en una máquina láser a color. Inicia una serie de óleos con el tema de las montañas de Santa Mónica. Experimenta con su cámara de video haciendo retratos de amigos y familiares. Diseña decorados y trajes, junto con Ian Falconer, para la ópera *Turandot*, de Puccini, para las representaciones de enero de 1992 en la Lyric Opera de Chicago, y en octubre de 1993 en la Ópera de San Francisco.-1991: Realiza durante el verano varias pinturas inspirándose en ideas de *Turandot*. Hace dibujos con el ordenador Mac II FX, utilizando el programa Oasis de Timearts. En otoño diseña, junto con Ian Falconer, decorados y trajes para la ópera de Richard Strauss *Die Frau ohne Schatten* (La mujer sin sombra), para ser representada en noviembre de 1992 en la Royal Ópera de Londres, y en diciembre de 1993 en el Music Center Ópera de Los Angeles.-1992: En junio presenta en el Palacio de Bellas Artes de Bruselas su primera retrospectiva en Bélgica.

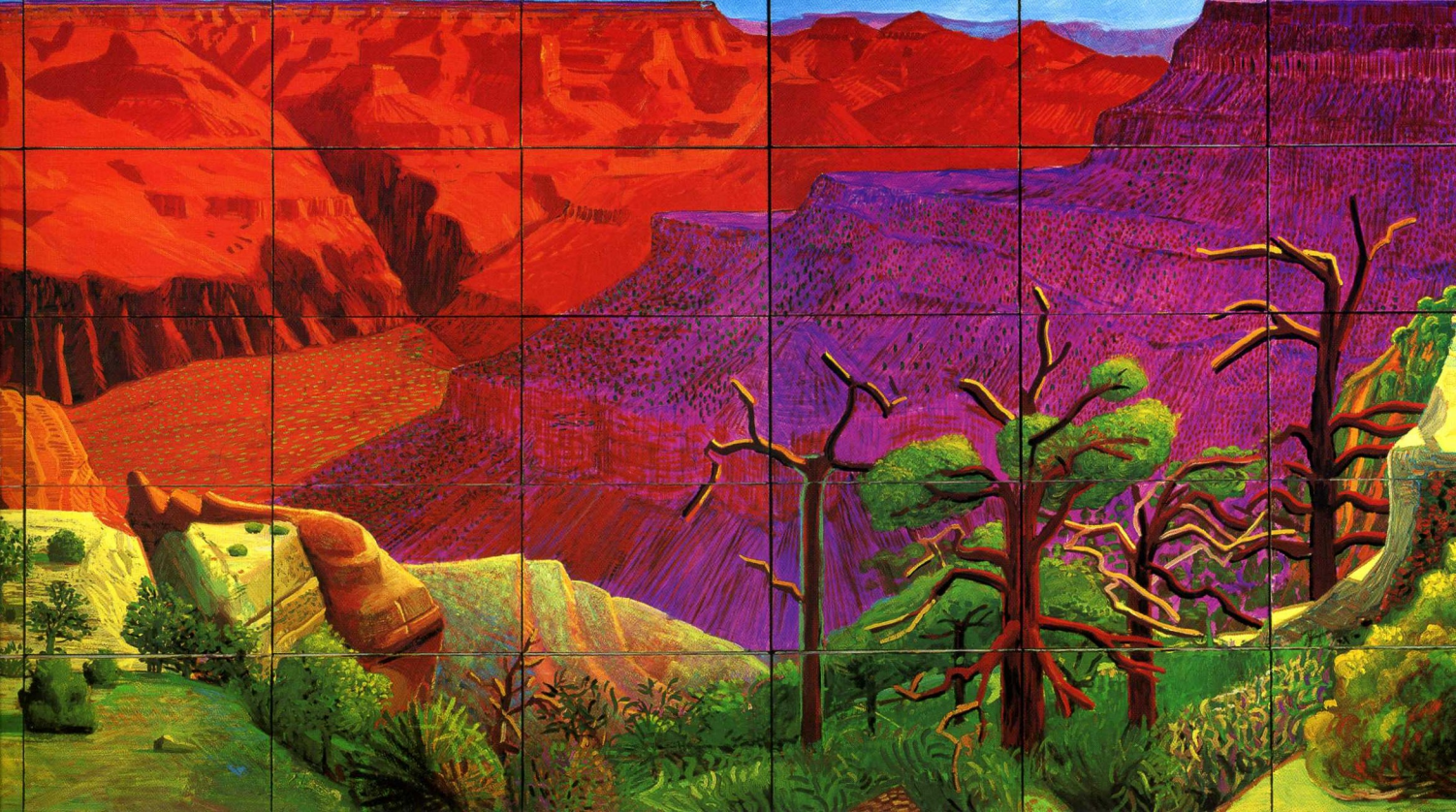
DAVID HOCKNEY

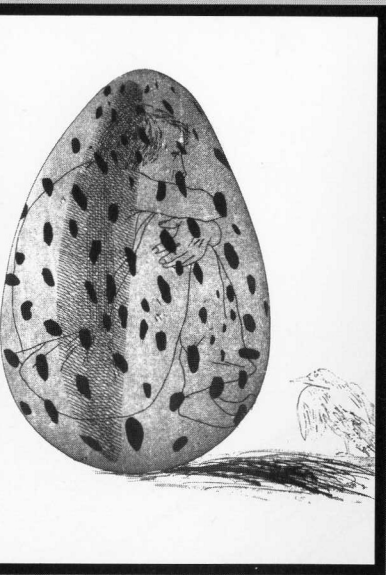
looking at landscape | being in landscape

September 15 - October 24, 1998

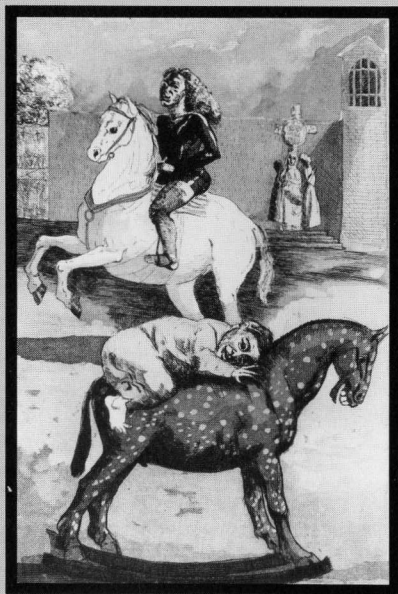








DAVID HOCKNEY



PAULA REGO

"So here she is, anyway, up the top of a tower looking out of the windows, and the boy who wants to marry her hides, first of all, in an egg. The bird tells him to hide in an egg, but she looks through a window and she can find him."

Verso: David Hockney
The Boy Hidden in an Egg, 1969
etching, 7 3/4 x 6 3/4"
from *Six Fairy Tales from the Brothers Grimm*
© David Hockney

Once upon a time...

DAVID HOCKNEY: SIX FAIRY TALES FROM THE BROTHERS GRIMM
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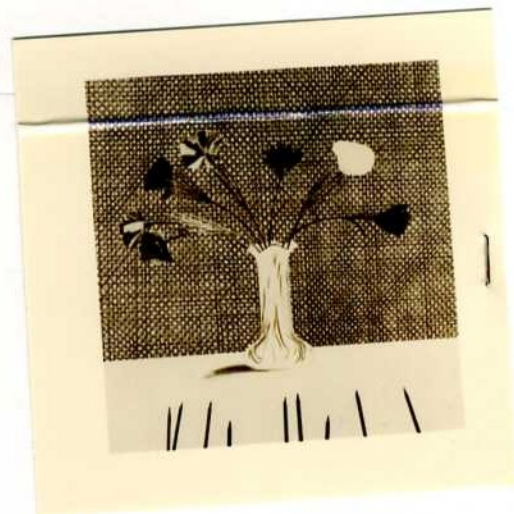
DAVID HOCKNEY

October 1

Coloured Flowers made of Paper and Ink
Flowers made of Paper and Black Ink

We announce the publication of two original lithographs.
The image was hand drawn by the artist onto zinc plates
and printed offset in London in 1971

Each image is signed and numbered by the artist.



Coloured Flowers made of Paper
and Ink

10-colour lithograph 1971

Hodgkinson mould made paper
99 x 95 cm.

Edition 50 with 10 proofs
£500

Flowers made of Paper and
Black Ink

Lithograph in black in
10 printings 1971

Hodgkinson mould made paper
99 x 95 cm.

Edition 50 with 10 proofs
£500

These images are available for a limited period at the prices above.
You are invited to subscribe by mailing your cheque and order to this
address. Should the subscription be closed your cheque will be returned
immediately.

They will be mailed in a roll, air post, postage and packing extra -
(Europe: £5. USA \$10).

May 1972

DAVID HOCKNEY

We are able to offer a group of three original etchings in black from plates hand drawn by the artist. The plates were drawn in 1971 in France and were hand printed in Amsterdam in the Spring of 1972.

Each image is signed and numbered by the artist

Maurice Payne

Etching in black 1971

Paper: J.Green

mould made

Plate: 68 x 54 cms.

Paper: 89 x 72 cms.

Mo Asleep

Etching in black 1971

Paper: J.Green

mould made

Plate: 68 x 54 cms.

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HOCKNEY. D

ONE-MAN



DAVID HOCKNEY
twelve fifteen

Lithograph 1991. 44 x 57 Ed. 50
Copyright: David Hockney/Tyler Graphics Ltd. 1991
Photography: Steven Sloman

David Hockney
Terence La Noue
Steven Sorman

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MUSEUM OF ART

THE BLUE GUITAR
A Suite of Twenty Etchings
by
DAVID HOCKNEY

HOCKNEY, DAVID

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David Hockney

“Images et pensées pour une revue”

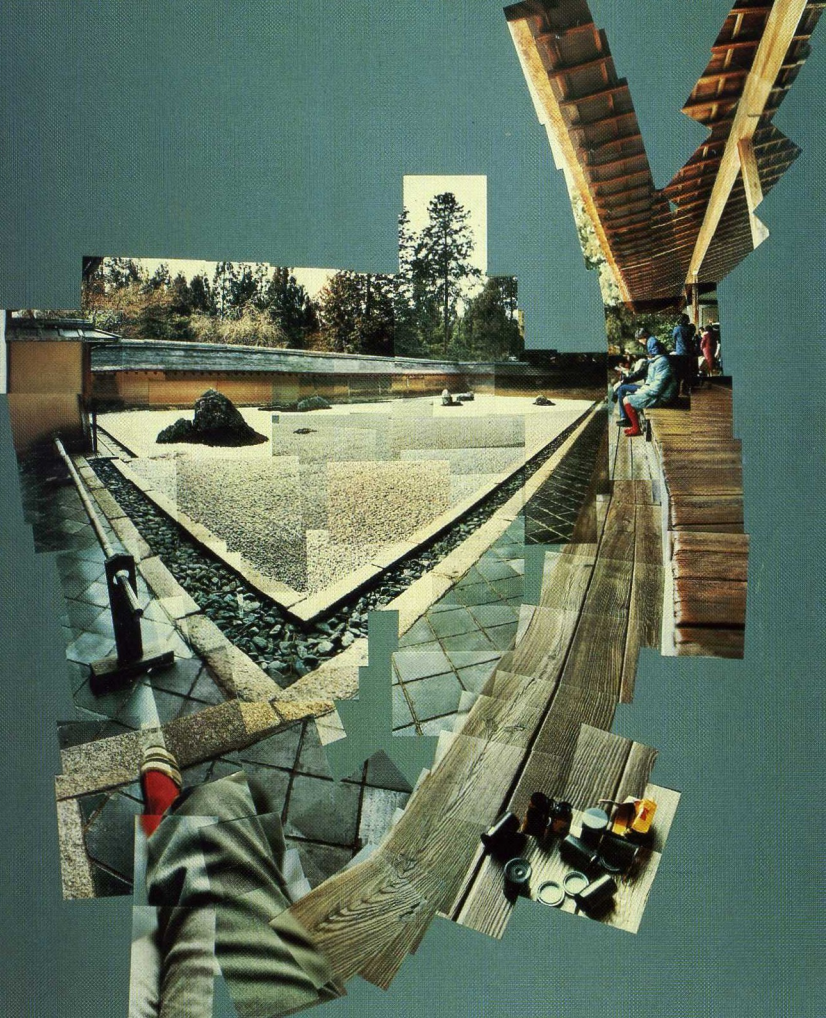
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You are cordially invited
to attend the opening of an exhibition
of photographic collages by

David Hockney

Saturday, September 14, 1985

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SEP 13 1985

LOS ANGELES COUNTY
MUSEUM OF ART

Exhibition continues through October 8.
Hours: Tuesday through Saturday 10 a.m. to 5 p.m.



David Hockney

I have only ever written about my work when requested by museum officials or catalog compilers. I have never thought it necessary as my paintings seem to me to be self-explanatory; indeed, my attitude to titles has always been that if I didn't think of or find a poetic one then a literal description of what is on the paper or canvas would do, example, a drawing of paper flowers, *Flowers Made of Paper and Ink*.

Nevertheless, if a short statement is in order then I can say that my primary interest is in pictures of all kinds — paintings, drawings, photographs, films, prints, etc., but best of all, I like handmade pictures; consequently, I paint them myself. They always have a subject and a little bit of form. Balancing the two makes me, I suppose, a traditional painter. I am in complete sympathy with W. H. Auden's lines:

To me, art's subject is the human clay
And landscape but a background to a torso
Cézanne's apples I would give away
For a small Goya or a Daumier.

David Hockney
July 1975



HOCKNEY - DAVID



LA  EDUSA

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FEB 21 1975

LOS ANGELES COUNTY
MUSEUM OF ART

DAVID HOCKNEY

DISEGNI . INCISIONI E LITOGRAFIE

DRAWINGS. ETCHINGS AND LITHOGRAPHS.



PORTRAIT OF TONY ALLEN

DAVID HOCKNEY

DICEMBRE 1974

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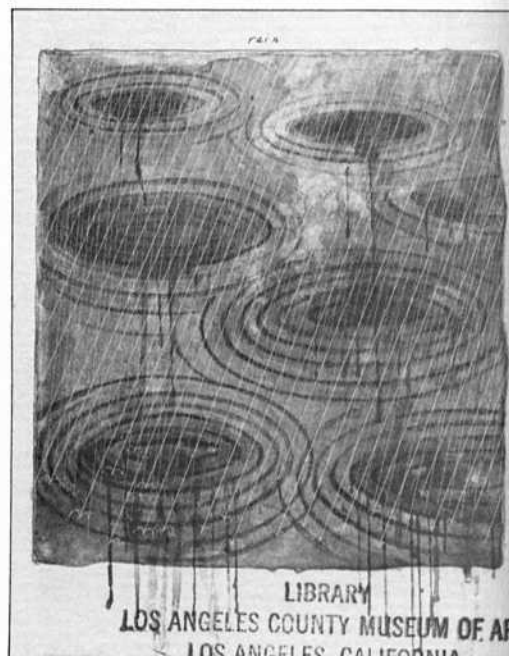
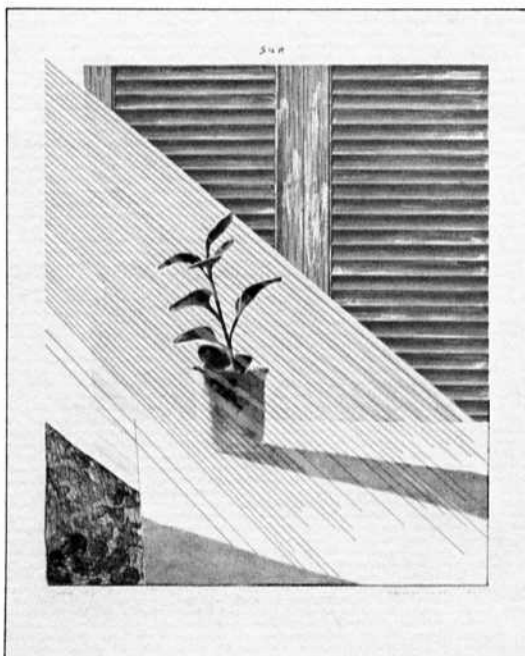
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TSU



ONE-MAN

HOCKNEY, DAVID



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LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

MAY 25 1973

David Hockney

David Hockney

The Weather
and other Lithographs

Opening Saturday May 19 through June 15, 1973



André Emmerich Downtown
420 West Broadway, New York





grafiek en foto's

'I'm not a printmaker, I'm a painter who makes a few prints.' Zo typeert Hockney op een bescheiden manier zijn grafische oeuvre. Ten onrechte, want deze wereldberoemde Engelse kunstenaar heeft zijn faam niet alleen te danken aan zijn schilderijen, maar moet ook gerekend worden tot de beste eigentijdse grafische kunstenaars.

Museum Boymans-van Beuningen is niet alleen in het gelukkige bezit van het prachtige doek *Two deck-chairs*, Calvi, maar bezit ook

een fraaie collectie grafiek van David Hockney. Omdat het museum de Britse kunstenaar al in 1970 had geïntroduceerd bij het Nederlandse publiek, lag het voor de hand om opnieuw aandacht te besteden aan Hockneys veelzijdige en technisch geraffineerde grafiek.

David Hockney werd in 1937 geboren in de Noordengelse industriestad Bradford. Al jong bleek hij veel aanleg te hebben voor tekenen en schilderen, een talent dat ten koste ging van zijn schoolprestaties in andere vakken. In 1953 werd hij op zestienjarige leeftijd met een beurs toegelaten tot het plaatselijke Bradford College of Art. Op deze traditioneel ingestelde opleiding werd veel belang gehecht aan het tekenen en het nauwkeurig observeren van de zichtbare werkelijkheid als het fundament van alle kunst. Naast tekenen en schilderen, leerde Hockney er ook de eerste beginselen van de lithografische techniek. Stilistisch stond de jonge kunstenaar in deze jaren onder invloed van laat-impressionistische kunstenaars als Degas, Bonnard en de Engelse schilder Walter Sickert.

Na zijn afstuderen in Bradford in



Henry reading the newspaper, 1976

Augustus-berichten

Museum Boymans-van Beuningen Rotterdam

1957, moest Hockney als gewetensbezwaarde twee jaar lang vervangende dienstplicht vervullen in de gezondheidszorg, een in artistiek opzicht weinig productieve periode. Wel raakte de kunstenaar steeds meer gefascineerd door meer moderne kunstenaars als Picasso en Alan Davie, een exponent van het 'abstract expressionisme.' Aangenomen voor een vervolgopleiding aan het prestigieuze Royal College of Art, verhuisde hij in 1959 naar de Engelse hoofdstad. In het eerste jaar werkte hij daar nog aan enkele abstracte doeken, maar al snel realiseerde Hockney zich dat hij niet in staat was zijn ideeën inhoudelijk vorm te geven in abstracte kunst. De werken uit het begin van de jaren '60 laten zien dat hij in eerste instantie teksten en voorwerpen uit het dagelijks leven in zijn werk opnam, wat goed te zien is op de ets *Alka Seltzer*, waar de verpakking van het gelijknamige medicijn prominent in beeld is. Hockney deelde deze voorkeur met een aantal mede-studenten, die al snel bekend stonden als de belangrijkste vertegenwoordigers van de Pop-art.

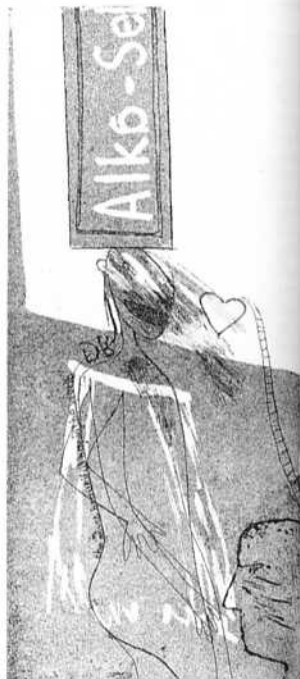
In het tweede jaar van zijn studietijd begon Hockney met het maken van etsen. Volgens

zijn eigen zeggen gebeurde dit om een uiterst prozaïsche reden en wel geldgebrek. Anders dan bij andere vakken, werden bij de grafische afdeling alle materialen gratis ter beschikking gesteld. Aanvankelijk probeerde Hockney, door het overvloedig gebruik van de tonale aquatinttechniek, een 'schilderachtig' effect te bereiken in zijn etsen, maar al snel realiseerde de kunstenaar zich dat de kracht van grafiek het lineaire is: 'The point about etching is that you have to know how to draw; it's basically a linear medium.' Inhoudelijk sluit Hockneys vroege grafiek aan bij de onderwerpen van zijn schilderijen. Daarbij vallen twee dingen op. In de eerste plaats bleek Hockney een duidelijke voorkeur te hebben voor het opnemen van literaire verwijzingen in zijn werk. Invloeden van dichters als Walt Whitman, William Blake en Konstantinos Kavafis zijn in de etsen terug te vinden. Daarnaast speelt de homoseksualiteit van de kunstenaar in zijn vroege werk een opvallende rol. Later, zoals in de prachtige etsen bij de gedichten van Kavafis uit 1966, worden relaties tussen mannen op een meer terloopse en vanzelfsprekende manier in beeld gebracht.

Melrose Avenue (LA Hollywood collection), 1965



Alka Seltzer, 1961





Artist and Model, 1973/74



Na zijn opleiding in Bradford had de kunstenaar de lithografie links laten liggen. De arbeids-intensieve werkwijze van deze techniek ervaarde Hockney als een belemmering in zijn streven naar spontaniteit. Halverwege de jaren '60 kreeg hij de mogelijkheid om met steun van een ervaren drukkersatelier in Los Angeles opnieuw de artistieke mogelijkheden van de lithografie te beproeven. Het resultaat was de reeks 'A Hollywood collection' uit 1965, een inventieve kant- en klare kunstverzameling voor de gemiddelde Hollywood-verzamelaar. Allerlei genre's en stijlen zijn in deze 'instant art collection' vertegenwoordigd: een stillevens, een stadsgezicht, een naakt, een abstract werk, etc. Gestimuleerd door de vakkennis van gespecialiseerde drukkers

maakte Hockney zich later ook varianten van de lithografie eigen, waarmee het mogelijk was op een meer losse en expressieve wijze direct op de plaat te tekenen. Vanaf 1975 neemt de litho de overheersende rol van de ets over.

Hockneys kunst is in belangrijke mate een weerspiegeling van zijn directe leefomgeving. Van het begin af aan hechtte hij sterk aan een beperkte groep vrienden en intimi. Meer nog dan in zijn schilderijen is zijn vriendenkring getypeerd in etsen en litho's. De kunstenaar hield absoluut niet van formele, gekunstelde portretten, maar streefde ernaar zijn vrienden zo ongedwongen mogelijk weer te geven. Een mooi voorbeeld is 'Henry reading the newspaper', een litho uit 1976. De prent heeft een duidelijk 'snapshot'-karakter: de lezende man, die vanuit een weinig flatterende hoek is geportretteerd, lijkt zich zelfs niet bewust van de toeschouwer.

In de jaren zeventig is er nog een ander onderwerp dat steeds terugkeert in Hockneys grafisch werk: de invloed van Picasso. Al jong was de kunstenaar diep onder de indruk geraakt van de beroemde Spaanse meester,

maar pas na diens dood in 1973 komt die waardering in Hockneys eigen werk duidelijk naar voren. In dit opzicht is de ets 'Artist and model' (1973/74) een sleutelstuk. Hockney geeft zich als (imaginair) model voor de beroemde meester letterlijk bloot. Ook in techniek is dit blad een hommage aan Picasso. Hockney was in Parijs in contact gekomen met diens drukker en technisch adviseur en had van hem een aantal nieuwe etstechnieken geleerd. Op 'Artist and model' zijn de net opgedane vaardigheden gebruikt om, heel toepasselijk, Picasso te typeren. Hockney heeft zichzelf daarentegen afgebeeld met de traditionele etslijnen.

Sinds 1980 maakt Hockney steeds minder gebruik van de traditionele grafische technieken. De meeste moderne technologische ontwikkelingen worden toegepast om op een ongebruikelijke manier kunstwerken te vermenig-vuldigen. Met behulp van copieerapparaten, computers en kleurenprinters maakt Hockney de laatste jaren felgekleurde ontwerpen die op eenvoudige wijze afgedrukt worden en door middel van de faxmachine over de hele wereld verspreid worden. Hiermee slaat



de kunstenaar het bewerkelijke prepareren en afdrukken van de conventionele ets- en lithoplaten over. Dergelijke experimenten, waarvan op de tentoonstelling overigens geen voorbeelden te zien zijn, getuigen van Hockneys inventiviteit in zijn voortdurende streven naar spontaniteit M.S.

Films over Hockney

Op zondag 30 augustus zal een speciale dag worden georganiseerd in de aula van het museum met films en video's over David Hockney en zijn werk.

Aanvang 12.00 uur, entree fl. 5,- voor de gehele dag (excl. toegang tot het museum). Het filmprogramma kan tot stand komen dankzij medewerking van het British Council in Amsterdam. Informatie afd. Communicatie, Guus te Riele tel. 4419539.

Two boys aged 23 or 24 (Poems from Catvyl), 1966



LESLIE SACKS FINE ART



Tulips and Plant 1979

Mixed media: watercolor, pastel, colored crayon and lithography on paper

Classic Hockney

Saturday February 1

through

Saturday February 22, 2003

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Kasmin invites you to an exhibition of

GRAPHIC INVENTIONS

A SELECTION OF WORKS ON PAPER

BY

DAVID HOCKNEY

IN THE

1960s

Tuesday 9 April 1991



HOCKNEY, DAVID

It has always been second nature for Hockney to draw and drawings such as these are inseparable from time and place. Those of 1961 precede the era when champagne was thought by Time Magazine to have replaced porridge at the forefront of the swinging London breakfast table. Some of us from the North stuck to conventions like cornflakes and boiled egg throughout the 'sixties. We enjoyed knowing more exotic souls who gave Sunday champagne brunches but we also knew that they were the exception to prove a duller rule.

The prevailing reality of the early 'sixties was quite stuffy in terms of sexual morals, class consciousness, styles of painting and behaviour generally. In certain dancing circles for example, the foxtrot still held sway. It had yet to be replaced by the egoistic twist let alone by *The Cha Cha that was Danced in the Early Hours of 24 March*, an autobiographical painting of 1961 by David Hockney when he was still studying at the Royal College of Art.

In 1962 I remember asking David to do a poster for the Arts Council's touring selection of work by Young Contemporaries. He produced an hilarious image of a scruffy youth being sick over a reproduction of the Leonardo Cartoon, the famous da Vinci drawing which belonged to the Royal Academy. The Arts Council, out of the profits of its Picasso exhibition at the Tate had donated a substantial sum to the Leonardo Appeal to save the cartoon for the nation, the Royal Academy being temporarily broke. My colleagues upstairs at 4 St James's Square, older, wiser and respected heads, were nervous of the effect of this Hockney image on 'the provinces' – where David and I had both come from. I didn't put up much of a fight and David didn't kick up a fuss. We were forced to subtract the photo of the Leonardo which sadly left the youth just being sick over the blank piece of paper.

As incidents like this accumulated can we be surprised that Hockney preferred to live in California? At least the Arts Council was quick to recognise his talent. The Royal College had obviously recognised his ability too, but not everyone saw it. A distinguished abstract sculptor I knew saw no more than a cartoonist's talent. When Hockney showed his work to Marlborough Fine Art it was dismissed as rubbish by one of the directors. Fortunately among the junior staff, Kasmin (and James Kirkman) thought very differently. A friendship was born between Hockney and Kasmin. As is well known, Kasmin set up a gallery with Lord Dufferin backing him at 118 New Bond Street. This elegant gallery blew a breath of fresh air into the stuffy atmosphere of the early '60s.

The drawings in this show, witty, swiftly drawn, often ambiguously abstract, always human in some way, are very much Kasmin's own taste and belong to the first half of the 1960's. They remain unmistakeably Hockney.

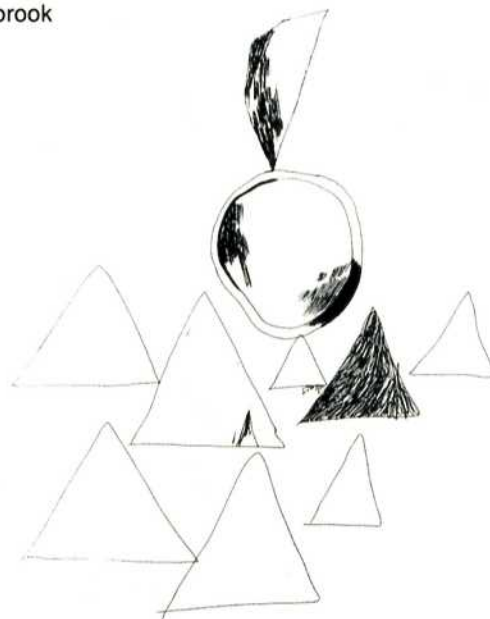
By 1970 Hockney was a different artist. His work was still equally unmistakeable but by gaining in clarity of vision, expression and in technical skill he had lost something precious (for a time at least), something intriguing, mysterious, lighthearted, unselfconscious but ultimately indefinable in words. The words he did write onto the canvas then, ostensibly to make things clearer, were often coded messages. The originality, creativity and sheer productiveness of those early years continues to astound. If the paintings and etchings were the most obviously impressive aspect of his work, the drawings (which often relate to paintings) remain the most intimate clue to the workings of his mind. Because of this unique mind Hockney has continued and will continue to astonish.

One of the many interesting things about the present show is that it shows the effect on Hockney's work, I would hesitate to call it an influence exactly, of the other artists shown by the Kasmin Gallery, especially the important artists of the Washington Colour School. We see Hockney enjoying their painting up to a point, respecting it, but reading between the lines perhaps half making fun of it, without wishing to be caught. Hockney shows an awareness of the "significant form" aspect of abstraction (Roger Fry and Clive Bell) and he incorporates elements of Kenneth Noland or Morris Louis into his style and subject matter in the guise of ambiguous comment. Hockney seems interested in ambiguity for its own sake. A triangle can be a triangle but it can also be an Indian tent. Men and women can be drawn in such a way as to merit being called "Cubist".

Foreign travel has long been an influence on Hockney. In 1962 he was asked to go to Egypt by The Sunday Times. On his return he mentioned to a cousin of mine whom he happened to meet in Bond Street that he had taken a ruler to do the pyramids but had been startled to discover when he got there that the edges of the pyramids were not straight. Such discoveries were funnier when recounted by Hockney than anybody else. He made a point of pretending to be more naive than he really was and he could broaden his Yorkshire brogue when occasion demanded to telling effect.

The Hockney wit is not only on the tip of his tongue, it is on the tip of his pen or etching tool as well. To take one example from this show there is a drawing in which a beach umbrella seems to have sidled up to join a clump of trees. On the other side of the clump there is a boulder which completes a semi-circle. The trees in any clump are the shape they are because of their relationship to each other and to the sun. The point of the beach umbrella is to repel the sun. Hockney has made what the Americans call a "neat" observation.

Mark Glazebrook



Indian Camp



Typhoo Tea



Pacific Mutual Life



The Hypnotist

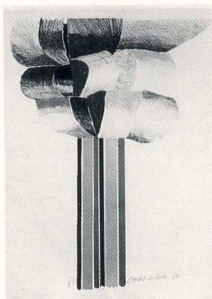


Colonial Governor (for Mo)

Beverly



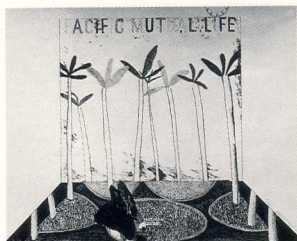
Typhoo Tea



Tree



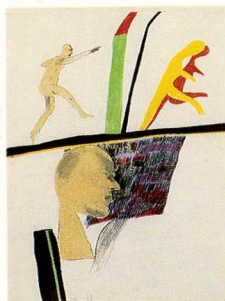
Colonial Governor



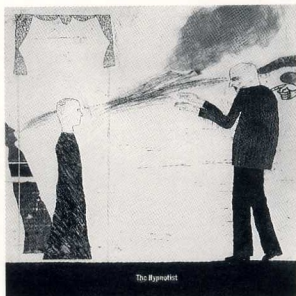
Pacific Mutual Life



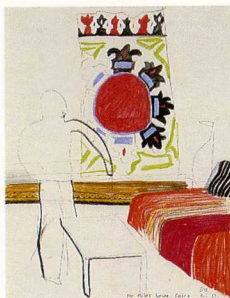
Renaissance Head



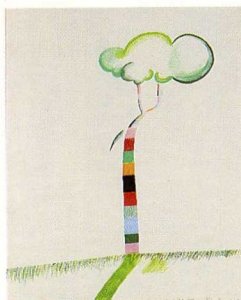
The Pursuit



The Hypnotist



Mr Milo's House



Pacific Tree, Los Angeles



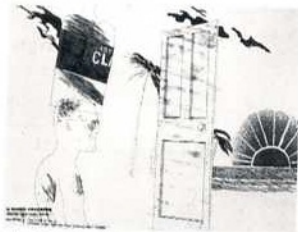
Colonial Governor (for Mo)



Beverly Hills Shower



Study For a Painting - Typhoo Tea



The Start of the Spending Spree and
a Door Opening for a Blonde
From A Rake's Progress



Moon River



Rocks, Nevada



Mr Milo's House



Work (after Ford Maddox Ford)



Colorado Interior



The Marriage



American Cubist Boy



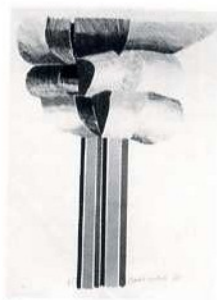
Glass Table with Objects



Angular flame for Gordon



Typhoo Tea



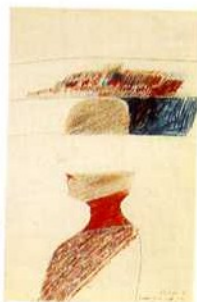
Tree



Colonial Governor



Pacific Mutual Life



Renaissance Head



The Pursuit



The Hypnotist



Mr Milo's House



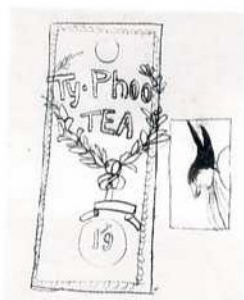
Pacific Tree, Los Angeles



Colonial Governor (for Mo)



Beverly Hills Shower



Study for a Painting - Typhoo Tea



Caribbean Tea Time is a two-sided, four panel screen measuring $84\frac{5}{8} \times 134\frac{1}{2}$ in. (214 x 341.6 cm.)
The front of each hinged panel consists of two sheets of handmade paper with lithography and collage adhered to neutral pH rag board,
backed with 100% rag paper and neutral pH corrugated archival board, plastic strips and clear UF3 Plexiglas.
The back side of each section has a polystyrene plastic panel screen-printed with acrylic-butyrates-styrene printing ink.



© David Hockney/Tyler Graphics Ltd. 1987

DAVID HOCKNEY CARIBBEAN TEA TIME 1985-1987

TYLER GRAPHICS LTD



David Hockney Retrospective: Photoworks July 22 – October 21, 2001

Organized by the Museum Ludwig, this exhibition demonstrates the role that photography has consistently played in contemporary artist David Hockney's art over the past 30 years. Perhaps better known for his paintings, Hockney explores different ways of working with the camera, while continuing to produce paintings and print works that often depict the landscape of Southern California. The exhibition, featuring fully 200 works spanning 34 years, will tour extensively in Europe and close at MOCA, its only United States venue.

David Hockney Retrospective: Photoworks was organized by the Museum Ludwig, Cologne, Germany. The Los Angeles presentation of this exhibition is made possible in part by Audrey M. Irmas

images: cover; *Prehistoric Museum Near Palm Springs*, 1982, 1982, Photographic collage, Edition: 10, 84 1/2 x 56 1/2 in., © David Hockney. left; *Yves-Marie Asleep*, 1974, 1974, Fujix silver halide print, 12 x 8 3/4 in., © David Hockney. below; *David Hockney and Karen Kuhlman Looking at Photographs of Yorkshire*, 1993, 1993, Color Laser Printed Photograph (9 Prints), Edition: 1, 120 1/4 x 151 1/2 in. overall, © David Hockney, Photo Steve Oliver.

David Hockney and the Museum of Contemporary Art cordially invite you to become a MOCA Member to attend the exclusive Member's Opening for the exhibition
David Hockney Retrospective: Photoworks



Museum of Contemporary Art,
250 South Grand Avenue

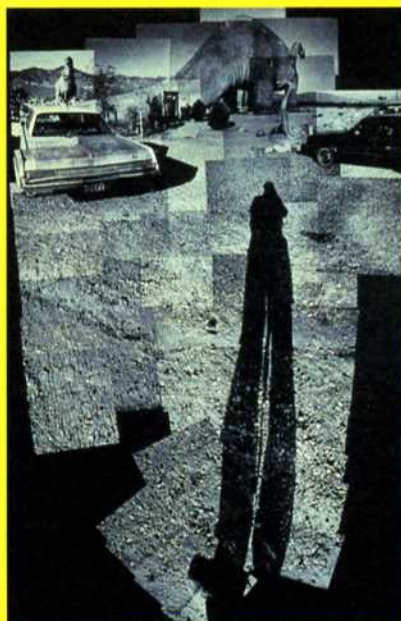
Annual Donor Preview
(Exclusively for MOCA Associates and above)
with hosted bar & hors d'oeuvres
Friday, July 20, 2001
7:00 - 10:00 p.m.

Members' Opening
Saturday, July 21, 2001
7:00 - 11:00 p.m.

Please respond by July 18, 2001
or call 213.621.1794 for more information.

Members' Opening

David Hockney Retrospective: Photoworks



LOCKE NEH,
DAVID

ARTISTS FILE

MOCA Member Benefits

Join today to attend the Member
Preview Party for David Hockney
Retrospective: Photoworks on July 21.

Enjoy a discount on membership
through October 21.

**10% OFF if you
join for one year,
20% OFF for two!**

Member \$60

- 2 artist-designed membership cards
- Free admission for 2
- Free weekend parking at California Plaza

Household Member \$85

- 10% off at MOCA stores
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- Invitations to all Members' openings
- Preview Parties
- Invitations to all Member Preview Days

Contributing Member \$150

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- Free admission for 2 additional guests
- Reciprocal membership at 19 North American museums
- LA Arts & Culture benefits, including discounts at The Mark Taper Forum, LA Philharmonic, and more!

MOCA Associate \$300

- All Contributing benefits
- Invitations to Annual Donor Previews
- 1 complimentary exhibition catalogue

Art Advocate \$600

- All Associate benefits
- Select MOCA travel opportunities
- Artists' studio tours
- 1 additional exhibition catalogue, including the David Hockney Retrospective: Photoworks exhibition catalogue (total 2 catalogues)

Curators Circle \$1,000

- All Art Advocate benefits
- Invitations to Curatorial Previews and Receptions
- Exclusive bi-monthly salons and tours of private art collections
- Exclusive MOCA Travel opportunities
- Public recognition in the galleries
- 1 additional exhibition catalogue (total 3)

LOCKNEY, DAVID

ARTIST'S FILE

TOGETHER@MOCA FAMILY EVENTS

SATURDAY, JULY 21, 1-3:30pm
MOCA AT CALIFORNIA PLAZA

Explore *David Hockney Retrospective: Photoworks* through an artist-led workshop for families with children ages 7-18. Free. No reservations required. INFO 213/621-1712

Together at MOCA is made possible in part by the Joseph B. Gould Fund for Education and the City of Los Angeles Cultural Affairs Department.

David Hockney Retrospective: Photoworks was organized by the Museum Ludwig, Cologne, Germany. The Los Angeles presentation of this exhibition is made possible by Banana Republic and Audrey M. Irmas.

Front: *David Hockney and Karen Kuhlman Looking at Photographs of Yorkshire*, 1993, 1993, color laser printed photograph (9 prints) ed. 1, 120 1/4 x 151 1/2 in. overall,

© David Hockney, photo: Steve Oliver

Inside: *Self Portrait. Karlsbad 1970*, 1970, fujix pictographic silver halide print, 12 x 8 3/4 in., © David Hockney



DAVID HOCKNEY

RETROSPECTIVE: PHOTOWORKS

THIS INVITATION ADMITS TWO.
Please present for admission.

Members may bring up to 2 additional
guests for \$6 each at the door.

Self-parking is available in the California Plaza
parking garage on Lower Grand Avenue.
Bring your parking ticket to the museum for validation.
INFO 213/621-1794

The exhibition is open to the public from July 22 to October 21, 2001.

THE MUSEUM OF CONTEMPORARY ART

MEMBERS' OPENING

SATURDAY, JULY 21, 7-11pm

MOCA AT CALIFORNIA PLAZA
250 South Grand Avenue
Downtown Los Angeles
cash bar / music



The first major exhibition devoted solely to the photographic development of the British-born *David Hockney Retrospective: Photoworks* makes only American stop at MOCA this summer after a five-tour across Europe. Hockney's intimate portraits of friends, collages of natural and manmade landscapes, intricate photographs of his own paintings say much about their subjects, but even more about the act of looking.

Please join us for **MEMBERS' PREVIEW DAY**
SATURDAY, JULY 21, 11am-5pm

DAVID HOCKNEY ARTIST

After a prizewinning career as a student at the Royal College of Art, David Hockney achieved international renown in the early 1960s for his drawing, printmaking, and painting. Although Hockney is widely recognized for his contributions to Pop Art, a movement that derived its subject matter and name from references to popular culture, his exuberant color and strong design sense also show the influence of 20th-century masters Matisse and Picasso. Hockney's distinctive style and use of color and light have graced an enormous range of art mediums, encompassing etchings, paintings, drawings, photographic collage, and printing. He has also earned a reputation as an innovative theater designer, designing sets for the Metropolitan Opera in New York and the Royal Opera House, Covent Garden in London.

Saturday, August 25, 2pm
Omni Hotel Los Angeles
Bunker Hill Ballroom
251 South Olive Street (next to MOCA)

\$10 general public
\$5 MOCA members and students with a valid ID
Advance reservations required.
INFO 213/626-6828 Tues-Sun, 11am-5pm

Two free tickets to Dialogues events are a benefit for upper-level MOCA donors, including The Director's Forum, Executive Forum, Curators Circle, Art Advocates, and MOCA Associates. Seating is limited; advance reservations required.
INFO 213/633-5335

Tickets will be held at the door and can be picked up after 1pm. Reserved tickets not claimed by 1:45pm will be released for standby purchase. Seating is on a first-come, first-served basis.

David Hockney Retrospective: Photoworks was organized by the Museum Ludwig, Cologne, Germany. The Los Angeles presentation of this exhibition is made possible by Barjona Republic and Audrey M. Irmas.

Reverse: Myself & Peter Schlesinger Paris December 1969
1969, 20 x 30 in. (matted), © David Hockney, photo: Steve Oliver



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ARTIST'S FILE

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HOCKNEY, DAVID

Ms. Carol S. Eliel
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Los Angeles, CA 90036-4504



Dialogues in Contemporary Art: The Ralph T. Hightower/Museum Director's 2001/2002 Series is made possible through the generous support of The Ralph T. Hightower Trust.



The Museum of Contemporary Art (MOCA) presents The Ralph Tornberg/Museum Director's 2001/2002 Series

DIALOGUES in CONTEMPORARY ART

DAVID HOCKNEY, ARTIST

PHOTOGRAPHY AND PAINTING: THEIR PAST RELATIONSHIP AND THEIR FUTURE RELATIONSHIP

David Hockney Retrospective: Photoworks through October 21 MOCA at California Plaza



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THE MUSEUM OF CONTEMPORARY ART
CORDIALLY
INVITES YOU TO
THE ANNUAL
DONORS
PREVIEW OF

DAVID HOCKNEY

RETROSPECTIVE: PHOTOWORKS

FRIDAY, JULY 20, 2001
7-10pm

hors d'oeuvres

THIS INVITATION ADMITS TWO. wine beer sparkling water
Please present for admission. music festive attire

Self-parking is available in the MOCA at CALIFORNIA PLAZA
California Plaza parking garage 250 South Grand Avenue
on Lower Grand Ave. Bring your Downtown Los Angeles
parking ticket to the museum for
validation. INFO 213/621-1794

The first major exhibition devoted solely to the photographic development of the British-born artist, *David Hockney Retrospective: Photoworks* makes its only American stop at MOCA this summer after a five-city tour across Europe. Hockney's intimate portraits of friends, collages of natural and manmade landscapes, and intricate photographs of his own paintings say much about their subjects, but even more about the act of looking.



THIS EXHIBITION IS OPEN TO THE PUBLIC FROM JULY 22 TO OCT 21, 2001.

David Hockney Retrospective: Photoworks was organized by the Museum Ludwig, Cologne, Germany. The Los Angeles presentation of this exhibition is made possible by Banana Republic and Audrey M. Irmas.

Reverse: *Henry Cleaning his Glasses*, Los Angeles, March 20th 1982, 1982, composite polaroid, 42 x 20 in., © David Hockney
Above: *Self Portrait, Karlsbad 1970, 1970* fujix pictographic silver halide print, 12 x 8 3/4 in. © David Hockney

BANANA REPUBLIC



DAVID

Repères n° 116, texte de Jean Frémon



8 novembre - 22 décembre 2001

HOCKNEY

Close and Far

Vernissage jeudi 8 novembre à 18 h

Galerie Lelong

13, rue de Téhéran, 75008 Paris

Tél. 01 45 63 13 19 - Fax 01 42 89 34 33

Du mardi au vendredi, de 10 h 30 à 18 h.

Le samedi de 14 h à 18 h 30. Fermeture le lundi.



5 novembre - 23 décembre 2003

DAVID HOCKNEY

Gravures et lithographies

Vernissage mercredi 5 novembre à 18h à la librairie

Vient de paraître : *David Hockney : Portraits de famille*, de Marco Livingstone et Kay Heymer
traduit par Pierre Saint-Jean, éd. Thames & Hudson

Galerie Lelong

13, rue de Téhéran, 75008 Paris

Tél. 01 45 63 38 62 - Fax 01 45 63 36 43



DAVID HOCKNEY b.1937
THREE DIFFERENT THINGS

Painted in 1963

Oil on canvas · 36 × 24 in · 91,5 × 61 cm

Detail shown here at actual size

EXHIBITIONS: London, Whitechapel Art
Gallery, *David Hockney: Paintings, Prints and
Drawings 1960–1970*, 2 April to 3 May 1970,
cat.p.39, no.63.14, reproduced in black
and white

COLLECTIONS: J.P. Cochrane, London.
Private Collection, UK

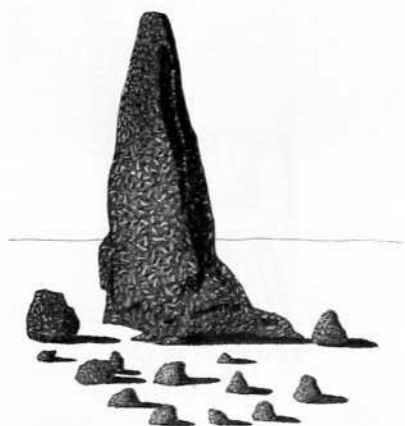




The Cook 190 x 200 *£1400 **£350



Pleading for the Child 270 x 255 *£1400 **£350



The Sexton Disguised as a Ghost Stood Still as Stone
450 x 320 *£1600 **£400



David Hockney had always loved Grimm's *Fairy Tales* and had read all 220 of them. He also admired earlier illustrations to them by Arthur Rackham and Edmund Dulac. In 1969 he decided to make his own images. He especially enjoyed the elements of magic in the tales, and his images focus on his imaginative response to

the descriptions in the text rather than attempting to concentrate on the most important events in the narrative. They are therefore more than simply illustrations: they stand on their own as images, independent of the stories.

For instance, Hockney chose *Old Rinkrank* because it starts with the words 'A King built a glass mountain', and he was fascinated by the problem of drawing a glass mountain. He made various attempts, even smashing a sheet of glass and drawing the ragged pieces piled up in a big heap, before finding the solution: he depicted a tree and a house with a glass mountain in front which distorts their reflection. For other images, he turned to earlier artists for inspiration: Uccello for the *Prince on Horseback* in *Rapunzel*, Bosch for the *Enchantress with the Baby Rapunzel* and Magritte's surrealist games for the *Room Full of Straw* in *Rumpelstilzchen*, as well as Dürer and Leonardo.

Hockney's images are exuberant, inventive and memorable, and he now considers them to be one of his major successes.

Peter Webb
author of *Portrait of David Hockney* (Chatto, 1988) and *David Hockney Grimm's Fairy Tales* (South Bank Centre National Touring Exhibition 1993)

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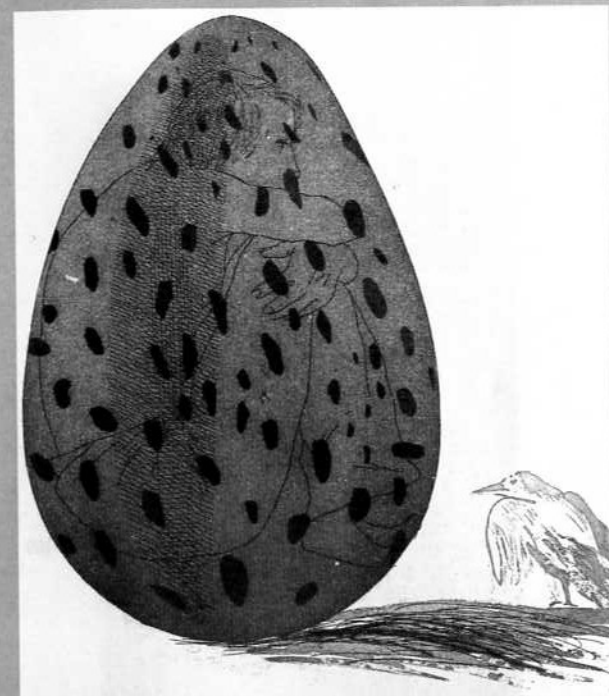
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DAVID HOCKNEY



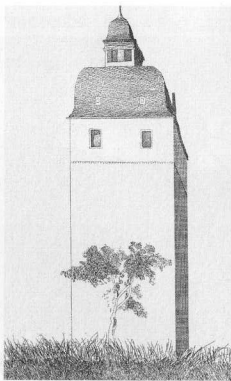
The Boy Hidden in an Egg 200 x 170 *£3000 **£750

Original etchings
for six fairy tales from
The Brothers Grimm, 1970

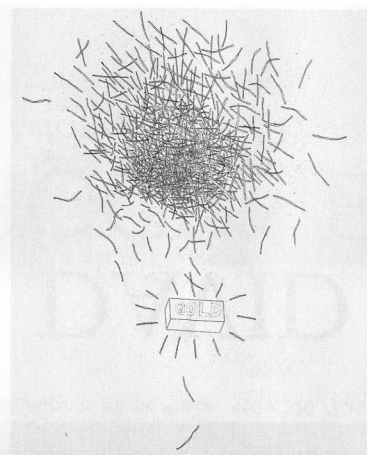
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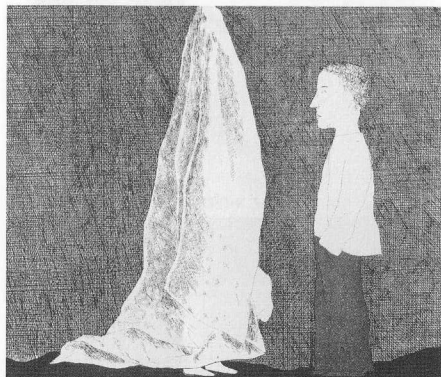
The Bell Tower 270 x 170 *£1400 **£350



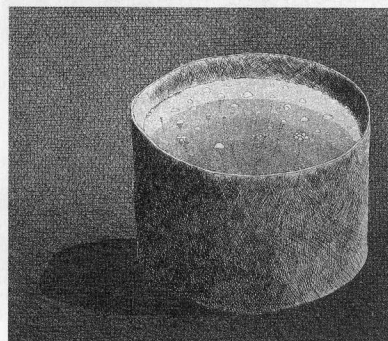
Gold 340 x 260 *£1600 **£350



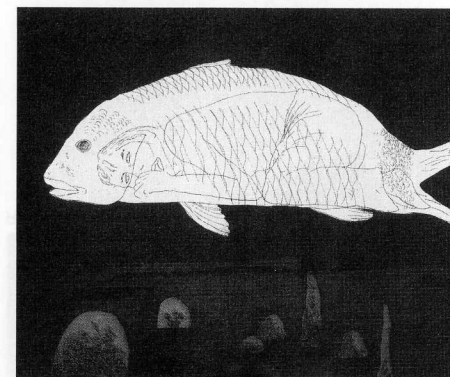
Enchantress with the Baby Rapunzel 270 x 230 *£2000 **£500



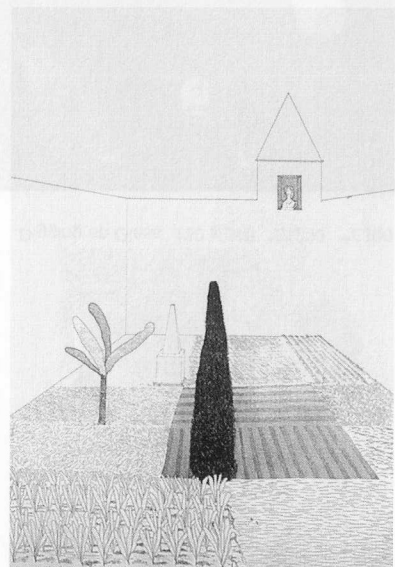
The Sexton Disguised as a Ghost 230 x 270 *£1600 **£400



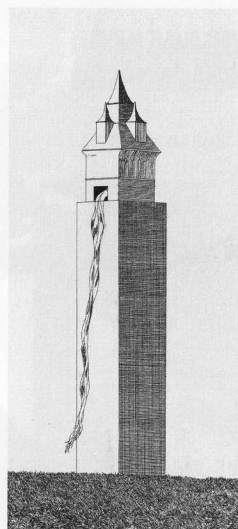
The Pot Boiling 180 x 200 *£1800 **£450



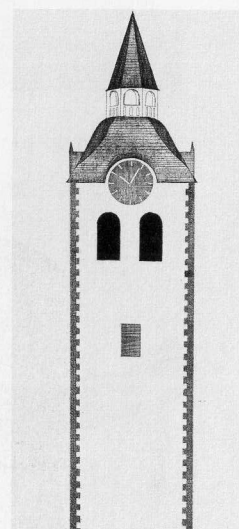
The Boy Hidden in a Fish 230 x 270 *£3500 **£850



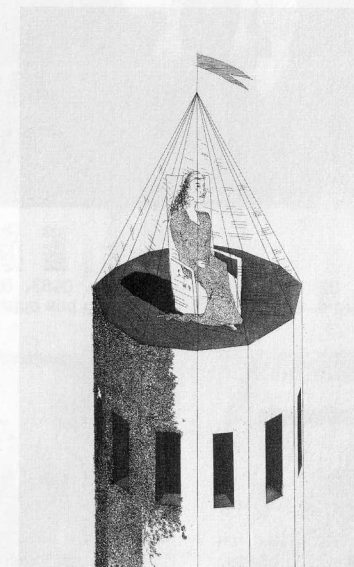
Rapunzel Growing in the Garden 440 x 330 *£2500 **£600



The Tower Had One Window 340 x 150 *£1500 **£350



The Church Tower and Clock 280 x 120 *£1400 **£300



The Princess in her Tower 440 x 320 *£1600 **£400



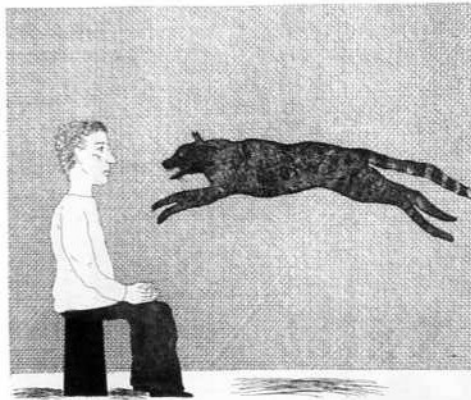
Digging up Glass 130 x 110 *£1200 **£300



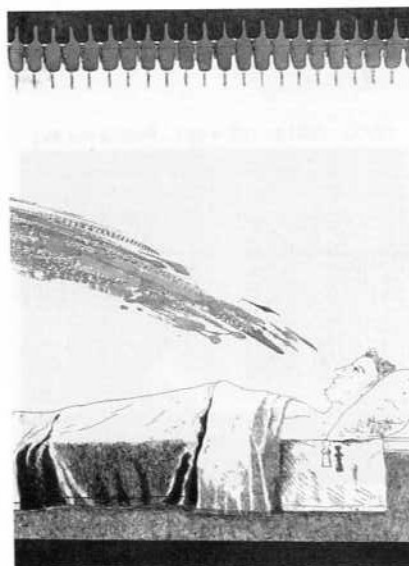
Inside the Castle 260 x 260 *£2000 **£500



Wooded Landscape 390 x 270 *£2500 **£650



Black Cat Leaping 235 x 270 *£2250 **£600



Cold Water About to Hit the Prince 450 x 320 *£2500 **£650

DAVID HOCKNEY

*Original etchings for six fairy tales from
The Brothers Grimm, 1970*



The Lathe and Fire
150 x 160 *£950 **£250



The Carpenter's Bench, a Knife and Fire
150 x 170 *£950 **£250



Old Rinkrank Threatens the Princess 230 x 270 *£1400 **£350



He Tore Himself in Two 450 x 300 *£1600 **£400



The Older Rapunzel 220 x 250 *£1600 **£400



Rapunzel, Rapunzel Let Down Your Hair 260 x 250 *£2500 **£650



The Glass Mountain 440 x 320 *£1400 **£350



Riding Around on a Cooking Spoon 170 x 250 *£1400 **£350



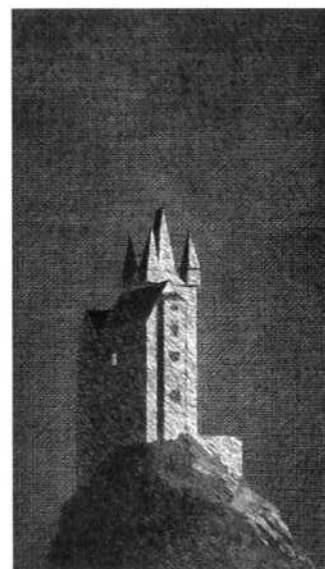
Enchantress in her Garden 230 x 130 *£1400 **£350



Princess Searching 270 x 170 *£1600 **£400



The Lake 440 x 320 *£2500 **£650



The Haunted Castle 340 x 210 *£2250 **£600



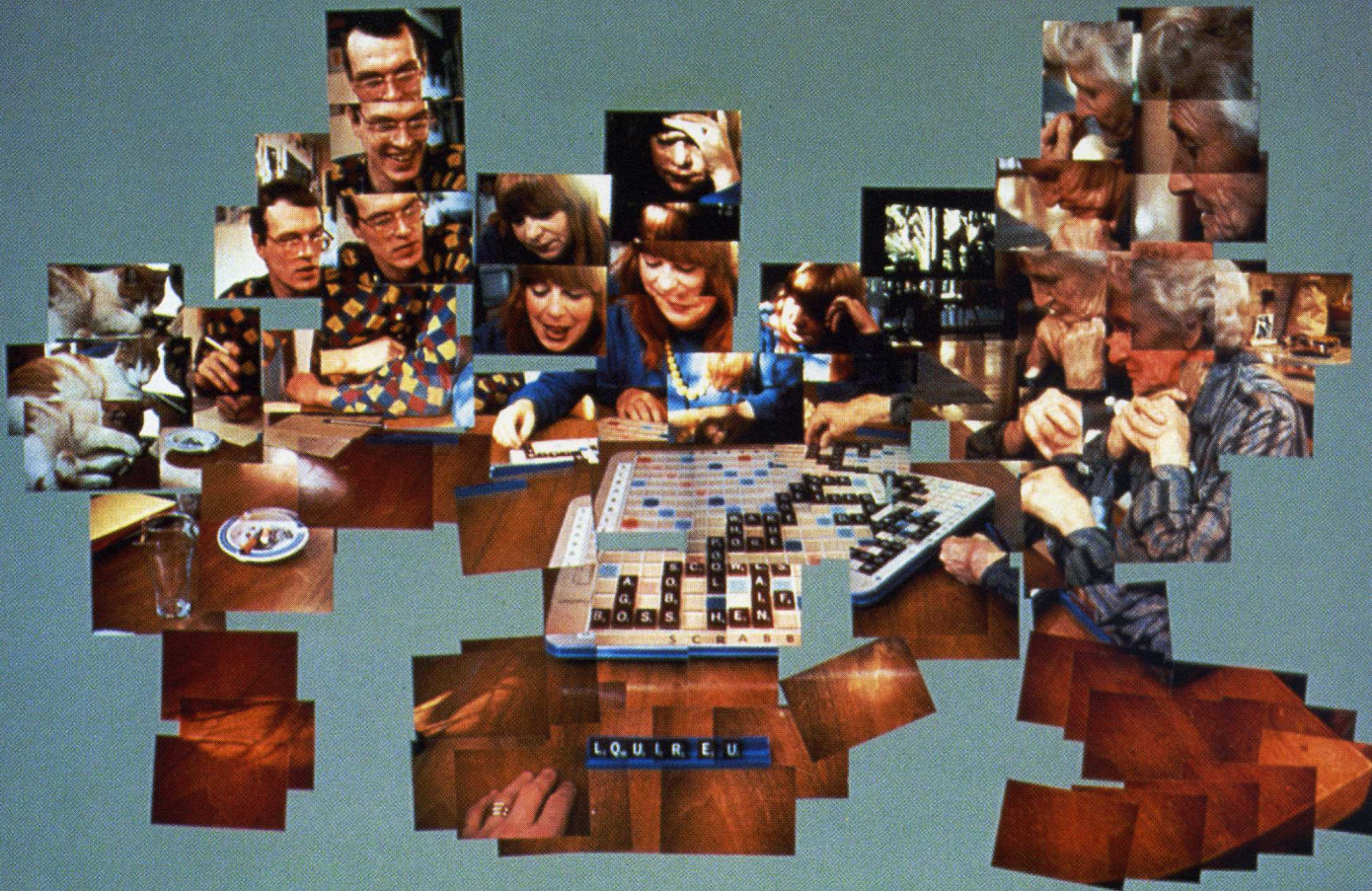
Room Full of Straw 250 x 220 *£1500 **£300



Glass Mountain Shattered 230 x 270 *£1400 **£350



The Princess After Many Years 450 x 320 *£1600 **£400



DAVID HOCKNEY

Photographic Collages

SCOTTSDALE EXHIBITION:
JANUARY 3-29, 1985

OPENING RECEPTION:
JANUARY 3, 7-9 p.m.

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Cover: "THE SCRABBLE GAME" 1983 photo collage 39"x58"



David Hockney



Paris: April 1974. Colored pencil on paper, 25½" × 19¾" (65 × 50 cm.)

Paris: 1970. Ink on paper, 14" × 17" (36 × 43 cm.)

David Hockney

Portrait Drawings: a 20 Year Survey



June 2 to July 29, 1988

André Emmerich Gallery

41 East 57th Street New York 10022

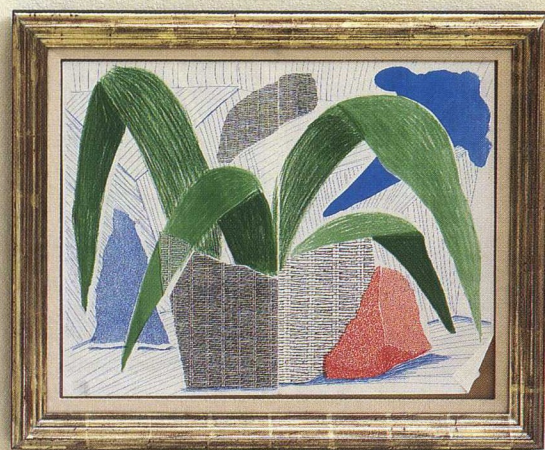
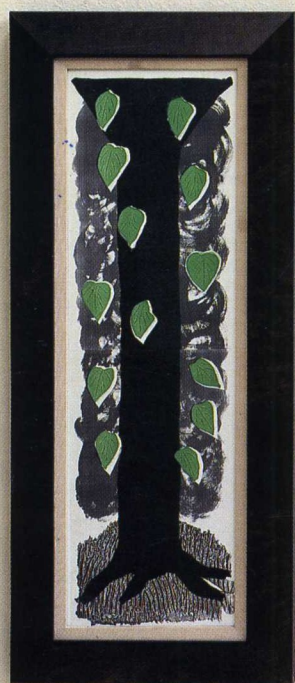
Telephone (212) 752-0124 Fax 212 371 7345

Reception on Thursday, June 2, from 5 to 7 p.m.

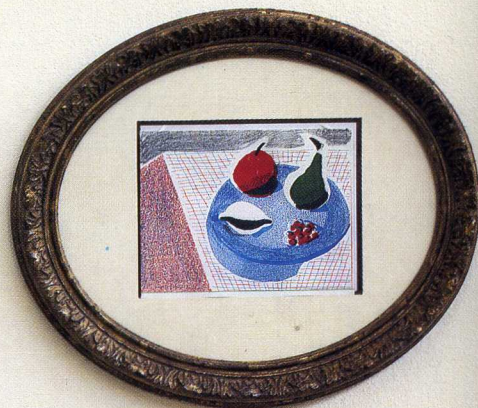
HOCKNEY, DAVID



Henry and Eugene, 1978. Ink on paper, 14" × 17" (36 × 43 cm.)



DAVID HOCKNEY









Hockney Paints the Stage

London Arts Council Exhibition
Maynard Gallery, South Bank, London SE1
August- 29 September 1985
Organised by the Walker Art Center,
Minneapolis

Sponsored by **Honeywell**

Productions in order of appearance

Ubu Roi

Alfred Jarry

The Rake's Progress

Igor Stravinsky

The Magic Flute

Wolfgang Amadeus Mozart

Parade

Erik Satie

Les Mamelles de Tirésias

Francis Poulenc

L'Enfant et les Sortilèges

Maurice Ravel

Le Sacre du Printemps

Igor Stravinsky

Le Rossignol

Igor Stravinsky

Oedipus Rex

Igor Stravinsky

Exhibition Guide



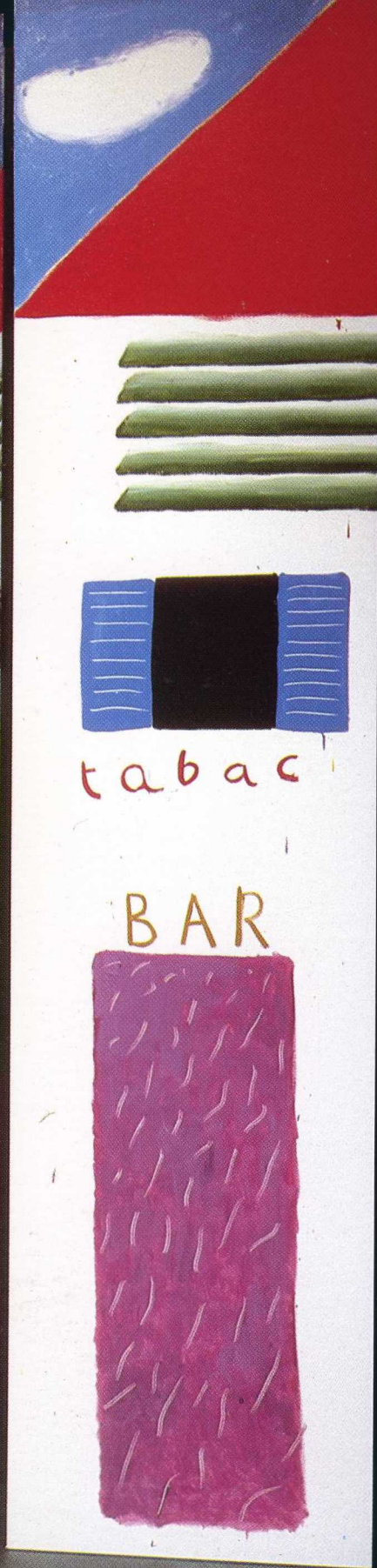
David Hockney at work on models for the installation of *Hockney Paints the Stage*

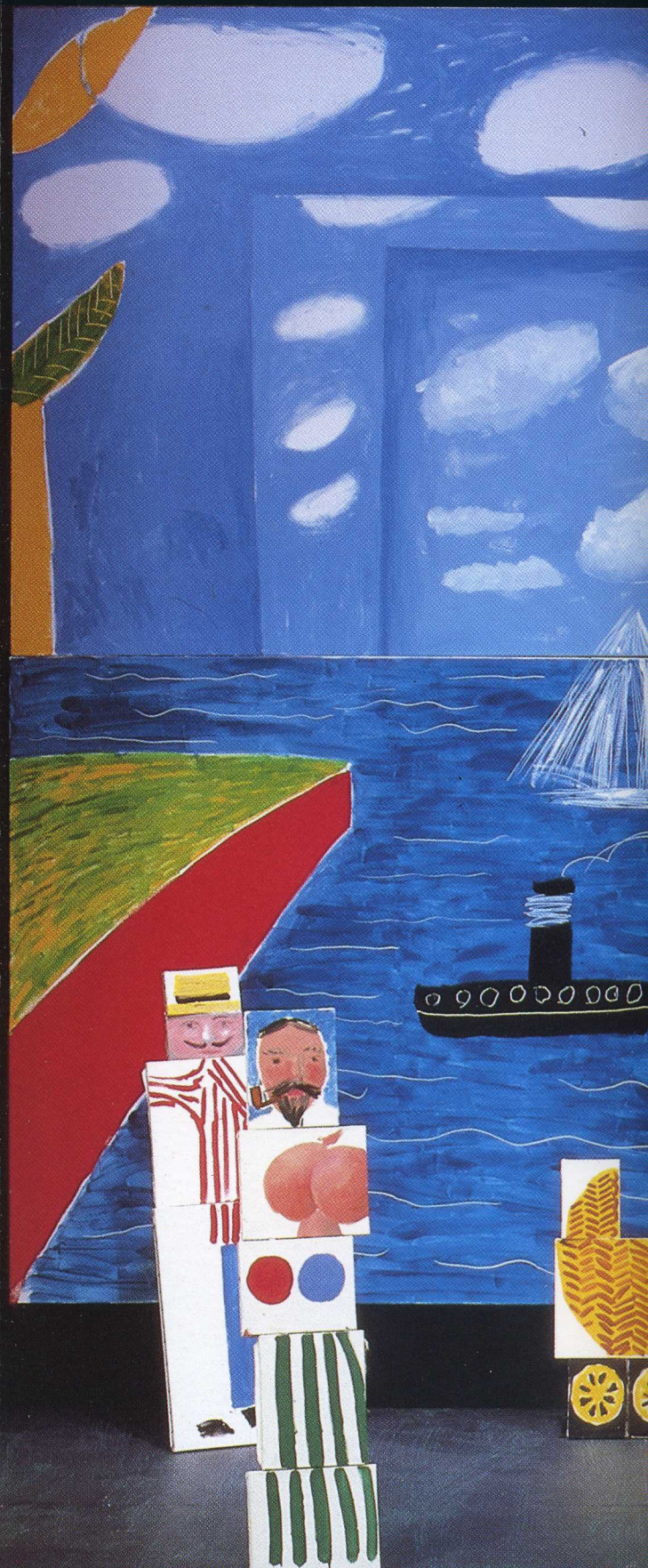
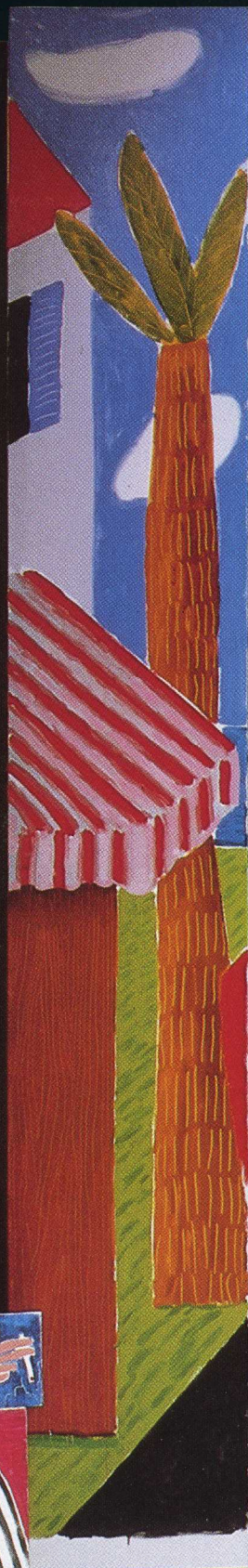
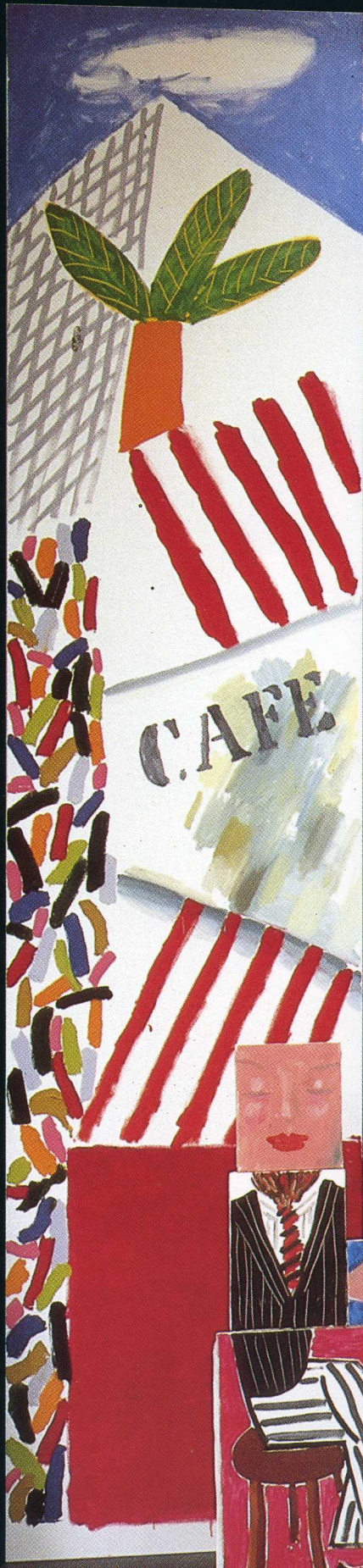
This exhibition covers all David Hockney's work for the stage, beginning with his sets commissioned by the Royal Court Theatre, London, in 1966 for a production of Alfred Jarry's farce *Ubu Roi*. The next production for which Hockney designed sets and costumes was Stravinsky's opera *The Rake's Progress* for the 1975 Glyndebourne Festival season. Stravinsky based his opera on Hogarth's *Rake's Progress* engravings. Hockney paid homage to Hogarth with designs in the style of 18th century engravings, with their insistent cross-hatching technique.

The set for the *Auction* scene, Tom Rakewell's room, is filled with gesturing figures, each made from several flat intersecting planes of laminated foam. They change their position or their expression as the viewer walks past the set, creating a sense of movement. When the Walker Art Center asked Hockney to collaborate on an exhibition of his designs for the stage, the artist's enthusiasm for the project led to his creating seven gallery-scale sets about one-fifth the size of the originals. They are Hockney's largest paintings to date, and several are peopled with the artist's first sculptures. The *Bedlam* set from *The Rake's Progress* shows a variety of inmates penned in a corner of the asylum. The walls are covered with quotations from 18th century illustrated texts.

The success of *The Rake's Progress* at Glyndebourne led to a commission for Hockney to design sets and costumes for Mozart's *The Magic Flute* for the 1978 season there. Hockney visited Egypt in 1963 and his work after that date was often filled with Egyptian motifs. With *The Magic Flute* he also turned to Italian Renaissance paintings for inspiration, particularly works by Giotto and Uccello. The dragon which opens the opera is a relation of the dragon in Uccello's painting of St George and the Dragon in the National Gallery, London, and the rocks come from a Giotto painting of The Flight into Egypt. Hockney liked the fact that Mozart could have known paintings of this kind. *The Magic Flute* set shows the Italianate rocks surrounding the formal ordered gardens of Sarastro's kingdom set amid the hot desert sands of Egypt. The fragmented painted foam beasts who creep out of the forest to listen to Tamino's magic flute

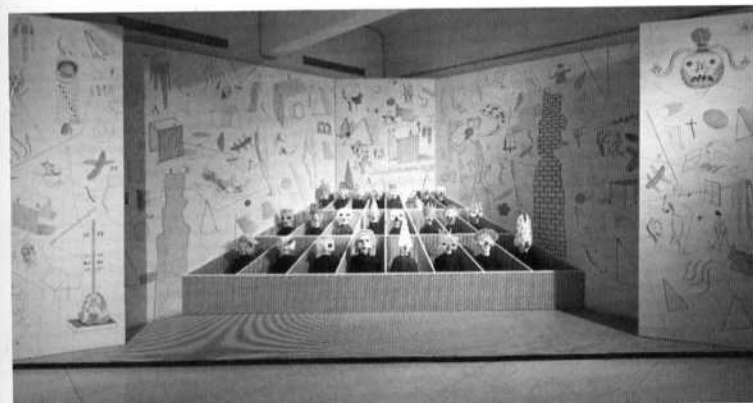
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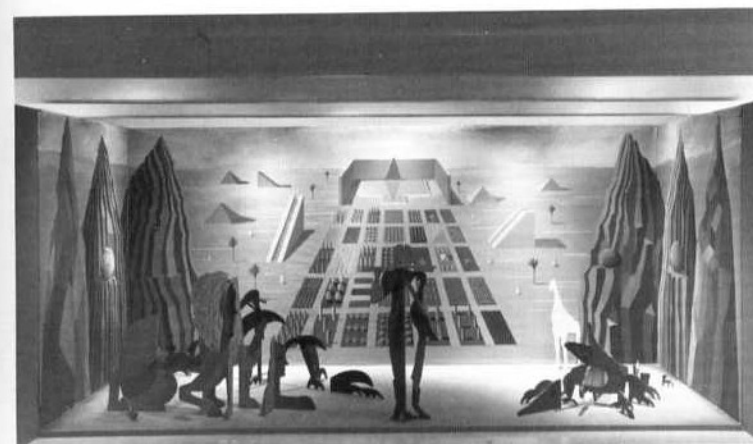




The Auction from The Rake's Progress



Bedlam from The Rake's Progress



The Magic Flute

were inspired by animal drawings in a medieval manuscript which Hockney saw in the British Library.

The New York Metropolitan Opera's first triple bill of French works, *Parade*, *Les Mamelles de Tirésias* and *L'Enfant et les Sortilèges* was presented under the collective title of *Parade* in February 1981. The evening was the idea of John Dexter, the producer, who called Hockney in as designer, and Dexter linked the three works with an anti-war, pro-children theme. Hockney stressed the gallic quality of the evening by basing his designs on French artists, Dufy, Picasso and Matisse.

The three productions of the *Parade* evening were given



L'Enfant et les Sortilèges



Le Rossignol

continuity by the addition of green costumed Pulcinello figures, who acted as invisible stage hands. They moved the building blocks that spelled out the names of the three composers and also made up the furniture for the farmhouse room in Ravel's *L'Enfant et les Sortilèges*.

The Metropolitan Opera's second triple bill was a celebration of the centenary of Stravinsky's birth in 1882. An evening of three short works by the composer was presented. They were *Le Sacre du Printemps*, premiered amid audience hostility in 1913, *Le Rossignol* and *Oedipus Rex*. The sets and costumes for *Le Sacre du Printemps* and *Oedipus Rex* preserve the formality and barbarism found in the music. The set for *Le Sacre du Printemps* is a huge background disc, with changing light which evokes the four seasons. The luscious subdued blues which cover the 149 painted canvases making up the set for *Le Rossignol* were inspired by blue and white Chinese vases of the 16th to 18th century in the Victoria and Albert Museum. The only exception to the range of blues is the red and gold figure of the mechanical nightingale, whose colouring jars visually as it did aurally in the theatre.

Colour Illustration: *Les Mamelles de Tirésias* 1983
Collection: Walker Art Center, Minneapolis
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